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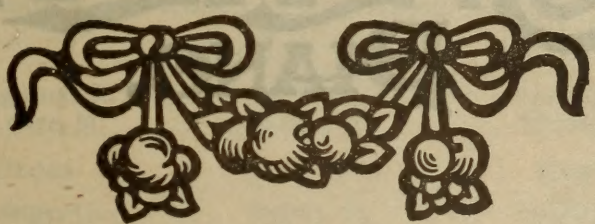
Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

FIRST CONCERT

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



MONDAY EVENING, OCTOBER 26

AT 8.15 PRECISELY

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Boston Symphony Orchestra

PERSONNEL

TWENTY-EIGHTH SEASON, 1908-1909

MAX FIEDLER, Conductor

FIRST VIOLINS.

Hess, Willy
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Noack, S.
Roth, O.
Kuntz, D.
Hoffmann, J.
Fiedler, E.
Krafft, W.
Theodorowicz, J.

Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

SECOND VIOLINS.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Rennert, B.
Berger, H.
Eichler, J.

Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Marble, E.
Goldstein, H.

VIOLAS.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

VIOLONCELLOS.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

BASSES.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

FLUTES.	OBOES.	CLARINETS.	BASSOONS.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Maquarre, D.	Lenom, C.	Mimart, P.	Mueller, E.
Brooke, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.	ENGLISH HORN.	BASS CLARINET.	CONTRA-BASSOON.
	Mueller, F.	Stumpf, K.	Helleberg, J.

HORNS.	HORNS.	TRUMPETS.	TROMBONES.	TUBA.
Hess, M.	Schmid, K.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

HARP.	TYMPANI.	PERCUSSION.	
Schuëcker, H.	Rettberg, A.	Dworak, J.	Senia, T.
	Kandler, F.	Ludwig, C.	Burkhardt, H.

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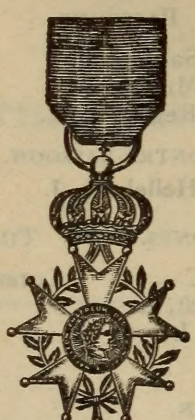




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Fifteenth Concert in Springfield.

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FIRST CONCERT,
MONDAY EVENING, OCTOBER 26,
AT 8.15 PRECISELY.

PROGRAMME.

Weber Overture to the Opera "Oberon"

Brahms Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Coquard Aria, "Plainte d'Ariane"

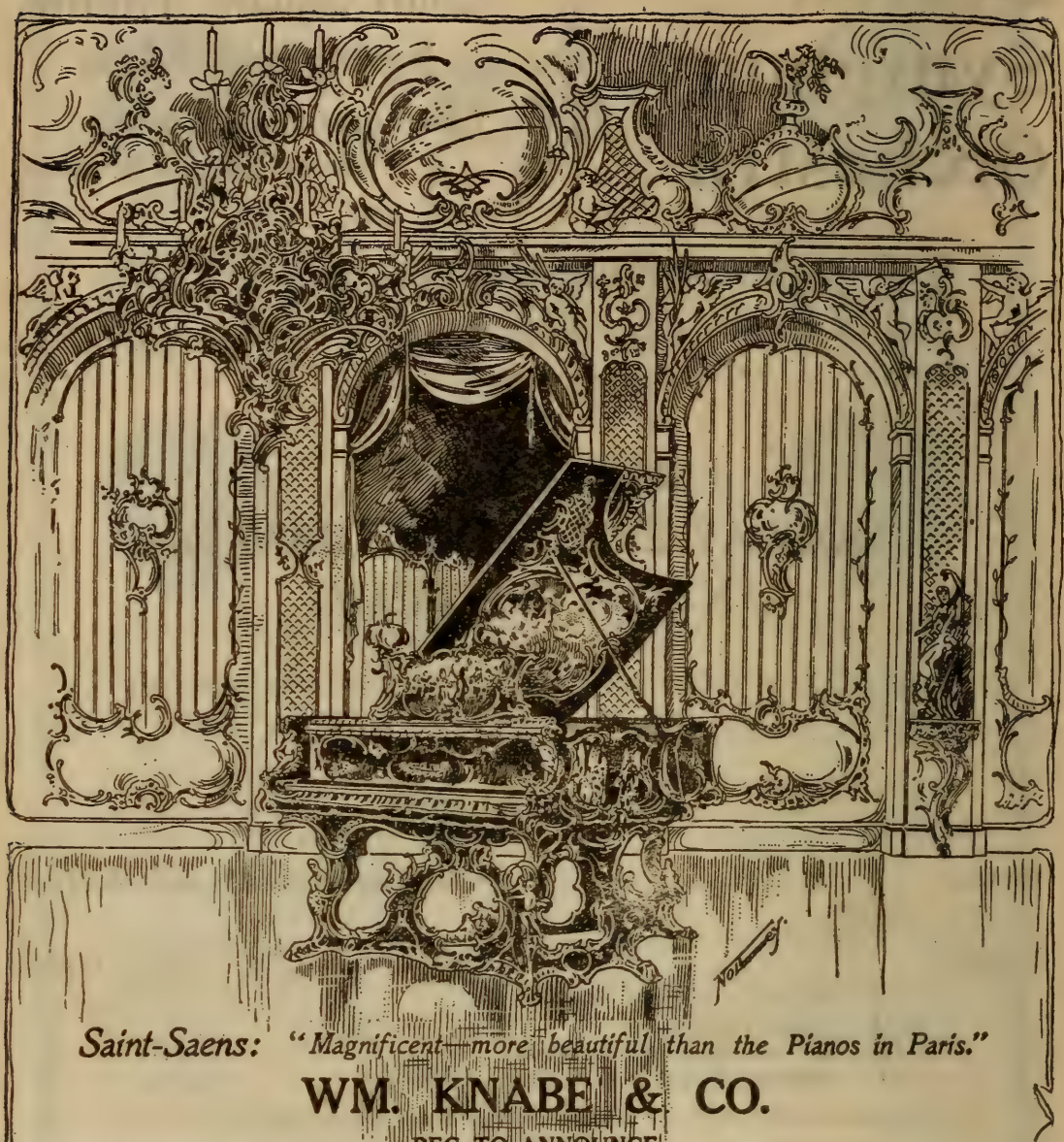
Richard Strauss . Love Scene from the Opera, "Feuersnot," Op. 50

Tschaikowsky . . . Air des Adieux from "Jeanne d'Arc"

Wagner Overture to "Tannhäuser"

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Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures

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of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number

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held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

SYMPHONY IN C MINOR, No. 1, OP. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude

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to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante,

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and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

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"ARIADNE'S LAMENT," MELODY, OP. 26 ARTHUR COQUARD

(Born at Paris, May 26, 1846; now living in Paris.)

"Plainte d'Ariane," verses by Fernand Bertin, was composed in 1884. Miss Ormond sang it at the Worcester (Mass.) Festival, October 2, 1908.

Ariadne has been the heroine of many operas, from the "Arianna" of Monteverde (1608) to the "Ariane" of Massenet (1906).

Coquard's melody is dedicated to the distinguished singer Marie Sasse (1838–1907).

Andante: Allegro, D-flat major, 4-4.

Thésée!
Il m'a trahie, et je me meurs d'amour!
Thésée!
En vain j'attends l'heure, l'heure de son retour.
Ah! le rameneras-tu, complice de sa fuite,
Mer qui reçois mes pleurs dans ton onde maudite?
J'avais pourtant sauvé le lâche qui me perd!
Mon jeune cœur, altéré de tendresse,
Comme un lys frissonnant pour lui s'était ouvert,
Et j'avais cru qu'il l'emplirait d'ivresse!
Il y versa l'amour, l'amour qui fait souffrir,
L'amour qui ronge!
Et j'ai souffert jusqu'au point d'en mourir,
Mourir pour un mensonge!
Eh bien, non! J'eus l'amour! qu'importe la douleur!
Sans rien haïr, Ariane succombe.
Si je pouvais mourir en pleurant sur son cœur,
Je bénirais mon angoisse et la tombe.
Bien moins profond est ton abîme, ô mer,
Qu'un cœur de femme!
Et tu n'as point de flot qui soit amer,—
Amer comme mon âme.

Theseus! He has betrayed me, and I die of love!

Theseus! In vain do I await the hour of his return. O sea, accomplice in his flight, will you bring him back, you who receive in your accursed waves my tears? Yet I had saved the coward that destroys me! My young heart, moved with tenderness, opened for him, as does a trembling lily, and I had thought that he would fill it with intoxication! He poured love into it, love that brings suffering, love that gnaws! And I have suffered nigh unto death, for a lie! No, 'tis not so! I have known love; what matters grief! without hate, Ariadne yields. If I could die in weeping on his heart, I would bless my anguish and the tomb. Your abyss, O sea, is far less deep than a woman's heart! and no wave of yours is so bitter as my soul.

Coquard was practically self-taught until in 1862 he made the acquaintance of César Franck, and studied with him while he was preparing himself for the bar. After a severe struggle and after serving bravely in the Franco-Prussian War, Coquard determined definitely

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to be a musician. His chief works are operas: "La Jacquerie," begun by Lalo and completed by Coquard (Monte Carlo, 1895); "Les Fils de Jahel" (Lyons, 1900); "La Troupe Jolicœur" (Opéra-Comique, Paris, 1902);——— music to "Esther" (1870–71); Bornier's "Agamemnon" (1875–76); "Philoctète" (1896); an oratorio, "Jeanne d'Arc" (1896); "Chant des Épées" (1875); "Hero," dramatic scene (1881); "Ossian," symphonic poem (1882); "Christoph Colomb," lyric scene (1883); "Le Songe d'Andromaque," dramatic scene (1886); "Le Gaulois Captif," dramatic scene (1892); "Impressions Pyrénéennes" for orchestra (1904).

For many years Coquard has taught music at the "Institution Nationale des Jeunes Aveugles." He has served as music critic for Parisian newspapers and periodicals. In 1891 he published a book, "De la Musique en France depuis Rameau," which was crowned by the French Academy (Prize Bordin), and he has written a biographical sketch of César Franck.

Love Scene from "Feuersnot," Op. 50 . . . Richard Strauss

(Born at Munich on June 11, 1864; now living at Charlottenburg,—Berlin.)

"Feuersnot," a "*Singgedicht*" in one act, music by Richard Strauss —his third opera—was produced at the Royal Opera House, Dresden, November 21, 1901. Schuch conducted. The chief parts were taken by Miss Krull and the baritone Scheidemantel.

It is said that the librettist, Ernest von Wolzogen, founded the story of "The Need of Fire," or "The Fire Famine," on an old legend of a queer incident that happened at Oudenaerde, Belgium, a very ancient town, the birthplace of Margaret of Parma, and the scene of a battle in which the French were defeated by the Allies commanded by Marlborough and Prince Eugene in 1708.

This legend runs as follows: There was once, in days of yore and in ages and times long gone before, a young fellow in Oudenaerde who loved a maiden, and sighed for her by day and night, and followed

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her wherever she went. She was coy and a mocker, and he could not gain from her one word of love. At last she took pity on him; and she spoke to him, and said that she would let him into her house at midnight, if he would consent to be raised to her window by means of a basket. He rejoiced with exceeding joy, and on the stroke of twelve he was under the window. A strong rope was lowered; he fastened it to the basket which he had brought, got into the basket, and was pulled toward his love. When he was about half-way up, the basket stood still, and then went round and round, until the youth, left a-hanging in the air, became dizzy. He called in vain to his sweetheart. And there he was when in the morning the laborers went each to his work. They laughed and called the crowd, and great was the mirth of the town, and cutting were the words thrown up at him. Late in the day the basket was lowered to the ground, and the poor wretch leaped from it, and ran to a neighboring forest, where he might hide his shame. His love was turned to hate, and he hunted for plots of revenge. Suddenly he saw before him an old gray man, who asked him what ailed him. The youth told him all, and the old man was moved and said: "Cheer up: we shall find a way to avenge you for such an insult. Ten generations and more shall remember it." This old man was one of the mightiest sorcerers, and many thousand devils were in his service. With their help he put out all the fire in the town. There was no fire on any hearth, there was no lamplight in the whole town, and the people were well-nigh mad with fright. They finally came together in the market-place to see what could be done, but no one knew how to find light. Then the old gray man appeared. He was disguised as a worthy citizen, and he said to the neighbors: "I know a way of getting fire, but the way is somewhat difficult, and the men of the council must exert all their authority to make it practicable." The citizens were glad, and they swore they would do whatever was required. Then said the gray man: "You must bring the maiden here who made the youth ridiculous in the basket, for she is the cause of the whole misfortune, and she alone can bring relief." They sent for the maiden, and in spite of her nay and tears they compelled her to take her stand in the market-place. Then the old man made them

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bring a table and enough candles for each burgher to have one. When this was done, a miraculous flame shot out from her fair back, and one by one the burghers lighted their candles at this flame. She stood there a long time, for hours, before all had fire; for no candle could be lighted by another candle, but each candle caught fire only from the flame that shot out from her back. And all this caused the wildest laughter. And this scene was for years represented in a stone bas-relief on the side of a fine house once lived in by the families Latour and Tassis, Vanderbroucke and Vandermeere. ("Niederländische Sagen," Leipsic, Brockhaus publisher, 1847.)

This "Love Scene" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, March 8, 1902, Mr. Gericke conductor. It was played at Chicago by the Chicago Orchestra, and at New York at a concert of the Philharmonic Society, February 15, 1902. It was played for the first time at London, February 1, 1902.

The scene, arranged for concert use, is scored as follows: Glockenspiel, harmonium, and harp behind the scenes; 3 flutes (one interchangeable with piccolo), 2 oboes, English horn, clarinet in D (interchangeable with bass-clarinet), 2 clarinets in A, 3 bassoons (one interchangeable with double-bassoon), 4 horns, 3 trumpets, 3 trombones, tuba, glockenspiel, kettledrums, side-drum, bass-drum, triangle, cymbals, gong, strings, and 2 harps.

RECITATIVE, "GOD WILLS IT SO," AND AIR, "FAREWELL, YE FORESTS," FROM THE OPERA "THE MAID OF ORLEANS" (ACT I. SCENE 7).

PETER TSCHAIKOWSKY

(Born at Votkinsk, in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky began to compose "The Maid of Orleans," an opera in four acts, at Florence, Italy, in December, 1877. It was completed the next year, but it was not produced at the Maryinsky Theatre, St. Petersburg, until February 23, 1881. The part of Joan was taken by

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Mme. Kamensky, a mezzo-soprano whose voice was of unusual range and quality. Tschaikowsky altered for her much of Joan's music, composed originally for a dramatic soprano.

The libretto, written by Tschaikowsky, was based on Shukovsky's translation of Schiller's "Maid of Orleans, on Barbier's play, Wallon's book, and on the libretto of Mermet's opera. Shortly before his death Tschaikowsky spoke of changing the last scene and substituting Schiller's ending.

JEANNE.

RECITATIVE: Andante non troppo, 3-4.—Oui, Dieu le veut! Je dois suivre ton ordre, obéir à ton appel, Sainte Vierge! Pourquoi, mon cœur, pourquoi bats-tu si fort? Pourquoi frémir? L'effroi remplit mon âme.

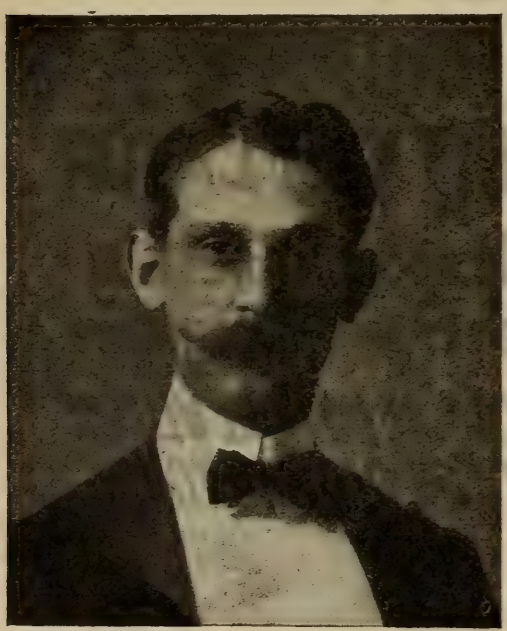
AIR: Andantino, D minor, 2-2.

Adieu, forêts, adieu, prés fleuris, champs d'or,
Et vous, paisables vallons, adieu!
Jeanne aujourd'hui vous dit à jamais adieu.
Oui, pour toujours, adieu.
Mes prés fleuris et mes forêts ombreuses,
Vous fleurirez pour d'autres que pour moi.
Adieu, forêts, eau pure de la source,
Je vais partir et ne nous verrai plus.
Jeanne vous fuit et pour jamais, oui, pour jamais.
O doux vallon où j'ai connu la joie!
Aujourd'hui je te quitte, doux vallon!
Et mes agneaux dans les vertes prairies
Demanderont en vain leur guide.
Au champ d'honneur je dois guider les braves,
Cueillir les palmes sanglantes de la victoire.
Je vais où les voix m'appellent.
Seigneur, vous voyez au fond de mon âme.
Mon cœur se brise, mon âme souffre.
Adieu, forêts, etc.

JOAN.

RECITATIVE.

Yes, God wills it so! I must obey your order, your call, O Holy Virgin! Yet why does my heart beat so violently? why do I tremble? Fright fills my soul.



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Farewell, ye forests, farewell, ye golden pasture fields, and you, ye peaceful vales, farewell! Joan to-day farewells you forever. My meadows and woods, you will flourish for others than me. Farewell, forests and pure water of the spring, I shall leave and you will see me no more. Joan leaves you forever. O sweet valley where I have known true joy, to-day I leave you. My lambs in the green fields will vainly ask for me their guide. I must lead the brave on the field of honor and cull bloody palms of victory. I go whither the holy voices call me. Lord, thou hast searched my heart. It breaks, my soul suffers; my heart breaks and bleeds. Farewell, ye forests, etc.

OVERTURE TO THE OPERA "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abili-

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ties of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

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The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Beethoven Overture, "Leonora" No. 3, Op. 72

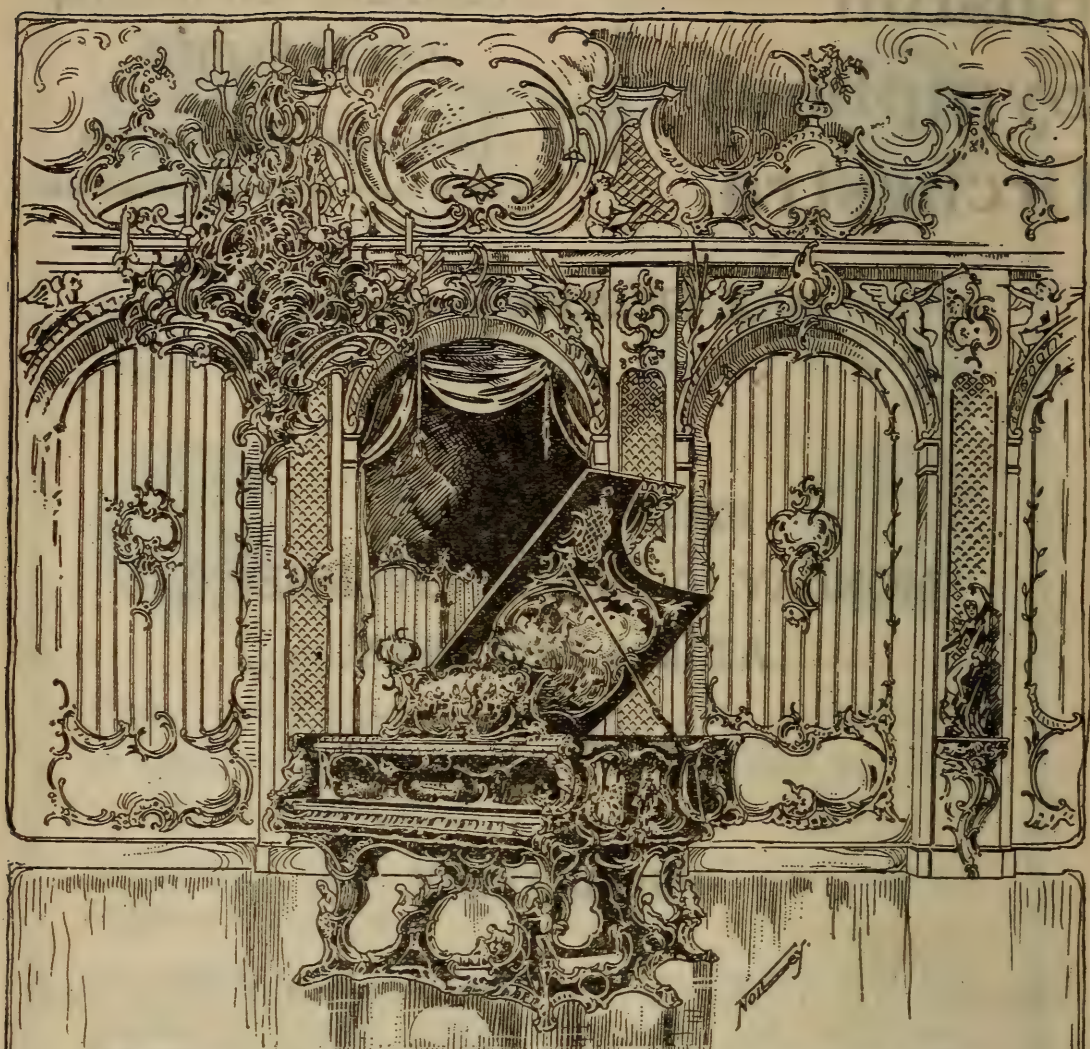
Brahms Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptman, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen. Miss Berkiel, Beutler,† Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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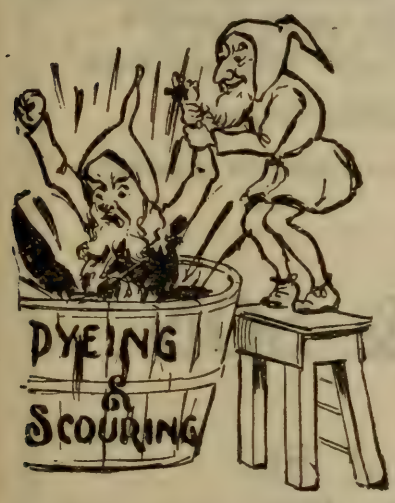
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not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).



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It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C

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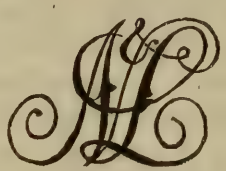
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minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From



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this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture wns then "presented by C. C. Perkins, Esq."

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) state that the interest of his plots and the skill shown in their

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construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761. he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Etienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; but he praises Gaveaux's music to Rocco's song

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about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan, 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in suc-

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cessive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

Symphony in C minor, No. 1, Op. 68 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Just when Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his

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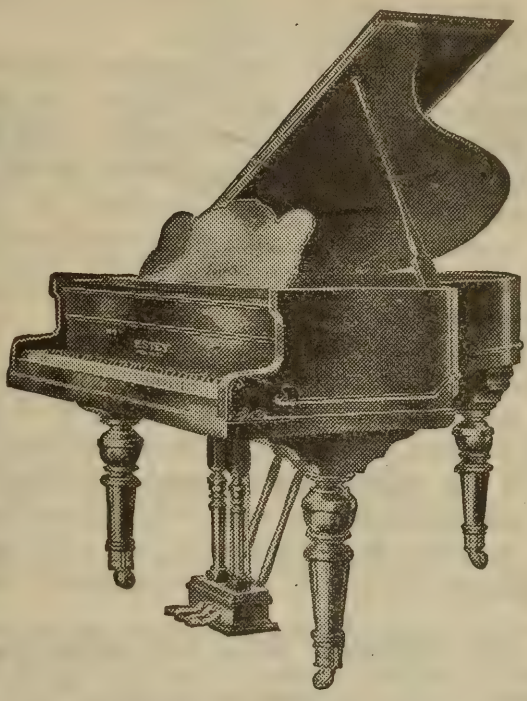
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hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich * an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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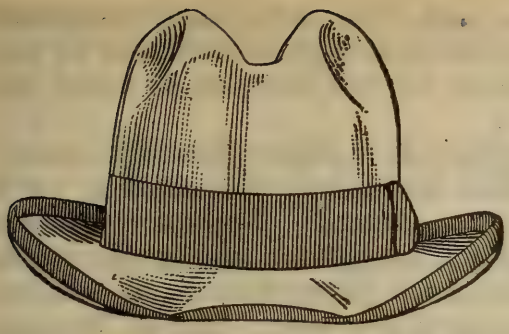
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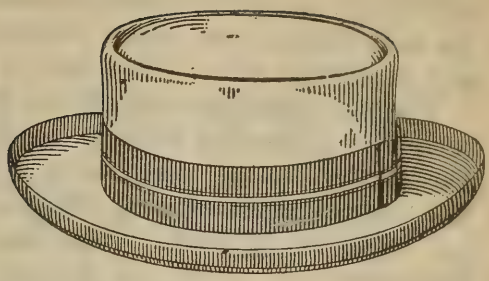
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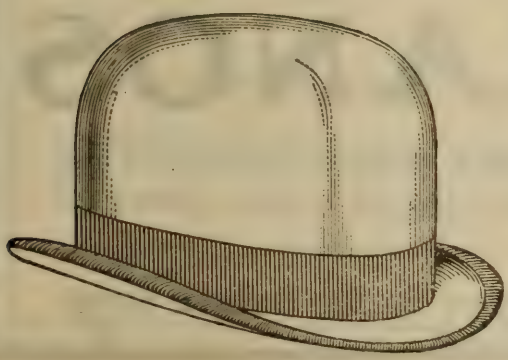


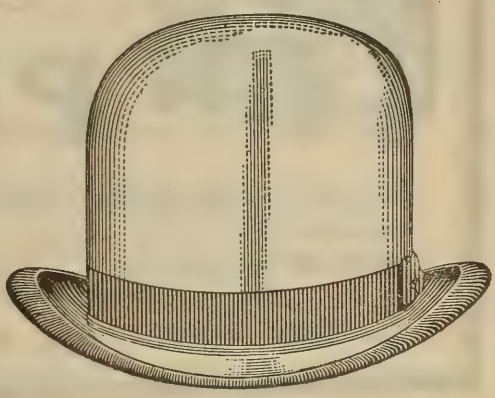


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was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of



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I. J. PADEREWSKI.

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the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School, led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'erdusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

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Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas

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had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement

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is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the

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introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are

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again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

The last performance of this symphony in Boston by the Boston Symphony Orchestra was on October 27, 1907.

Love Scene from "Feuersnot," Op. 50 . . . Richard Strauss

(Born at Munich on June 11, 1864; now living at Charlottenburg,—Berlin.)

"Feuersnot," a "*Singgedicht*" in one act, music by Richard Strauss —his third opera—was produced at the Royal Opera House, Dresden, November 21, 1901. Schuch conducted. The chief parts were taken by Miss Krull and the baritone Scheidemantel.

It is said that the librettist, Ernest von Wolzogen, founded the story of "The Need of Fire," or "The Fire Famine," on an old legend of a queer incident that happened at Oudenaerde, Belgium, a very ancient town, the birthplace of Margaret of Parma, and the scene of a battle in which the French were defeated by the Allies commanded by Marlborough and Prince Eugene in 1708.

This legend runs as follows: There was once, in days of yore and in ages and times long gone before, a young fellow in Oudenaerde who loved a maiden, and sighed for her by day and night, and followed her wherever she went. She was coy and a mocker, and he could not gain from her one word of love. At last she took pity on him; and she spoke to him, and said that she would let him into her house at midnight, if he would consent to be raised to her window by

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means of a basket. He rejoiced with exceeding joy, and on the stroke of twelve he was under the window. A strong rope was lowered; he fastened it to the basket which he had brought, got into the basket, and was pulled toward his love. When he was about half-way up, the basket stood still, and then went round and round, until the youth, left a-hanging in the air, became dizzy. He called in vain to his sweetheart. And there he was when in the morning the laborers went each to his work. They laughed and called the crowd, and great was the mirth of the town, and cutting were the words thrown up at him. Late in the day the basket was lowered to the ground, and the poor wretch leaped from it, and ran to a neighboring forest, where he might hide his shame. His love was turned to hate, and he hunted for plots of revenge. Suddenly he saw before him an old gray man, who asked him what ailed him. The youth told him all, and the old man was moved and said: "Cheer up: we shall find a way to avenge you for such an insult. Ten generations and more shall remember it." This old man was one of the mightiest sorcerers, and many thousand devils were in his service. With their help he put out all the fire in the town. There was no fire on any hearth, there was no lamplight in the whole town, and the people were well-nigh mad with fright. They finally came together in the market-place to see what could be done, but no one knew how to find light. Then the old gray man appeared. He was disguised as a worthy citizen, and he said to the neighbors: "I know a way of getting fire, but the way is somewhat difficult, and the men of the council must exert all their authority to make it practicable." The citizens were glad, and they swore they would do whatever was required. Then said the gray man: "You must bring the maiden here who made the youth ridiculous in the basket, for she is the cause of the whole misfortune, and she alone can bring relief." They sent for the maiden, and in spite of her nay and tears they compelled her to take her stand in the market-place. Then the old man made them bring a table and enough candles for each burgher to have one. When this was done, a miraculous flame shot out from her fair back, and one by one the burghers lighted their candles at this flame. She stood there a long time, for hours, before all had fire; for no candle

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could be lighted by another candle, but each candle caught fire only from the flame that shot out from her back. And all this caused the wildest laughter. And this scene was for years represented in a stone bas-relief on the side of a fine house once lived in by the families Latour and Tassis, Vanderbroucke and Vandermeere. ("Niederländische Sagen," Leipsic, Brockhaus publisher, 1847.)

There are various and possibly older versions of this legend. Thus Naudé, in his "Apologie des Grans Hommes" (Paris, 1625), tells a strange story put by Albert de Eib in the second part of his "Margarita Poetica," to the effect that a Roman woman once hung up the poet Virgil in a basket from the middle of a tower; that Virgil, in revenge, for he was long famous in Italy for his craft in magic, caused all fires in Rome to be extinguished, and it was impossible to light any of them otherwise than by kindling them in a grotesque manner; and, inasmuch as the fire that came from the woman was incommunicable, every one in Rome was obliged to visit her.

Gratian du Pont inserted this story in versified form in a book published in Toulouse, 1534, as an evident proof of the "malice and malignity of women." The verses begin:—

"Que dirons nous du bon homme Virgile,
Que tu pendis si vray que l'Evangile,
Dans ta corbeille jadis en ta fenestre."

The verses are published in full by the ingenious Mr. Bayle in his "General Historical and Critical Dictionary" article "Virgil."

Von Wolzogen omitted the final incident in the Belgian legend, added a happier if less amusing ending, and gave allegorical significance to the story.

The operatic scene is in Munich some time in the twelfth century. The festival of Saint John is celebrating. Children and grown folk are at play, and the burgomaster and his beautiful daughter, Diemut, enter. Kunrad, the hero, appears, a mysterious stranger. No one knows his origin or understands his ways. (He is the incarnation of

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the Ideal as opposed to the materialism of the folk, and Richard Strauss does not hesitate to proclaim himself as Kunrad.) He and Diemut immediately fall in love with each other. The children are gathering wood for the bonfires through which lovers are to leap.* Kunrad gives the doors and shutters of his dwelling for this purpose. He pays Diemut homage in lofty strains, entreats her to jump through the bonfire with him, and then he kisses her before all the gapers. Diemut is furious and hurries to revenge. It grows dark, and Kunrad, left alone, breaks out in a passionate monologue. And now Diemut appears at an upper window and tells her sorrow to the sky. Kunrad goes nearer, and she is excited by the fire of his passion; but he is too bold. She tells him to step into a basket, that she may draw him to her. He is left, as in the legend, in mid-air. The crowd gather and mock. But Kunrad knows magical spells, and all fires and lights go out in obedience to his conjuration. There is a mighty outcry. Kunrad climbs up the rope to the chamber porch, and preaches a bitter sermon to the Philistines on the errors of their ways. He is now frankly Richard Strauss. He tells how Wagner was driven away from Munich, how these men of Munich are even now poisoning his own life and the life of von Wolzogen. He had hoped better things from

* The custom of making fires and leaping over them on Midsummer Eve, the vigil of Saint John Baptist's Day, was observed by nations long before John was on earth, and it was a religious ceremony of remote antiquity. Leaping over fires kindled by shepherds at the Feasts of Pales on the Calends of May is mentioned by Ovid. In more northern latitudes, where vegetation is much later in the season, and all May rites were branches of tree worship, and led to "the old faith typified by the death of the spirit of vegetation and its resuscitation in the spring," these ceremonies were postponed. Frazer says the presumption is that in the primitive fire festivals the essential feature was the burning of a man who represented the tree spirit, and the tree so represented was the oak. Bonfires were kindled on the eve of Saint John Baptist from Cornwall to the eastern boundary of Russia; and in Russia they still celebrate, on June 24, "a great festival in honor of Vesta, or the unquenchable fire." Moresin claimed that the custom of leaping over these fires is a vestige of the ordeal "where to be able to pass through fires with safety was held to be an indication of innocence. . . . Not only the young and vigorous, but even those of grave characters used to leap over them; and there was an interdiction of ecclesiastical authority to deter clergymen from this superstitious instance of agility." The word bonfire was originally "bone-fire." The author of the homily "De Festo Sancti Johannis Baptistæ' describes the various fires, and says, "Wyse clerkes knoweth well that dragons hate nothying more than the tenche of brennynge bones. and therefore they gaderyd as many as they mighte fynde and brent them; and with the stenche thereof they drove away the dragons, and so they were brought out of greete dysease." (See Frazer's "Golden Bough," Forlong's "Rivers of Life," Payne Knight's "Worship of Priapus," "Ophiolatreia," Elworthy's "The Evil Eye," Brand's "Popular Antiquities," Hone's "Every Day Book," Lady Wilde's "Ancient Cures, Charms, and Usages of Ireland"; the New Oxford Dictionary, articles "Bonfire," "Balefire," "Beltane.") Furthermore, fire was the symbol of purification and Deity. And did not Plotinus hold that fire surpasses other bodies in beauty, "because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature"? (Plotinus, "On the Beautiful," translated by Taylor, London, 1792.)—Ed.

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the women; "but they, too, have deceived me, therefore do I put out fire and light." Diemut has been listening. Her passion overcomes her coyness and coquetry and offended dignity. She draws Kunrad into her chamber. The neighbors ask for fire through her.

It is here that the music of this concert-excerpt begins. All is dark, save for a spectral light that shines from the maiden's window. The music, at first soft and full of longing, swells into passionate fury. At the climax, fire bursts from the heaped wood in the street, and blazes from house lamps and burghers' lanterns. Children form rings, and dance. The voices of the lovers come from the open window, and there is the song of praise for the night of midsummer.

This "Love Scene" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, March 8, 1902, Mr. Gericke conductor. It was played at Chicago by the Chicago Orchestra, and at New York at a concert of the Philharmonic Society, February 15, 1902. It was played for the first time at London, February 1, 1902.

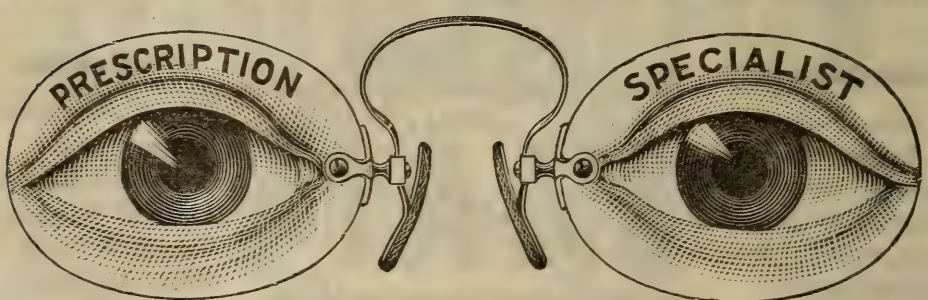
The scene, arranged for concert use, is scored as follows: Glockenspiel, harmonium, and harp behind the scenes; 3 flutes (one interchangeable with piccolo), 2 oboes, English horn, clarinet in D (interchangeable with bass-clarinet), 2 clarinets in A, 3 bassoons (one interchangeable with double-bassoon), 4 horns, 3 trumpets, 3 trombones, tuba, glockenspiel, kettledrums, side-drum, bass-drum, triangle, cymbals, gong, strings, and 2 harps.

OVERTURE TO THE OPERA "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther,

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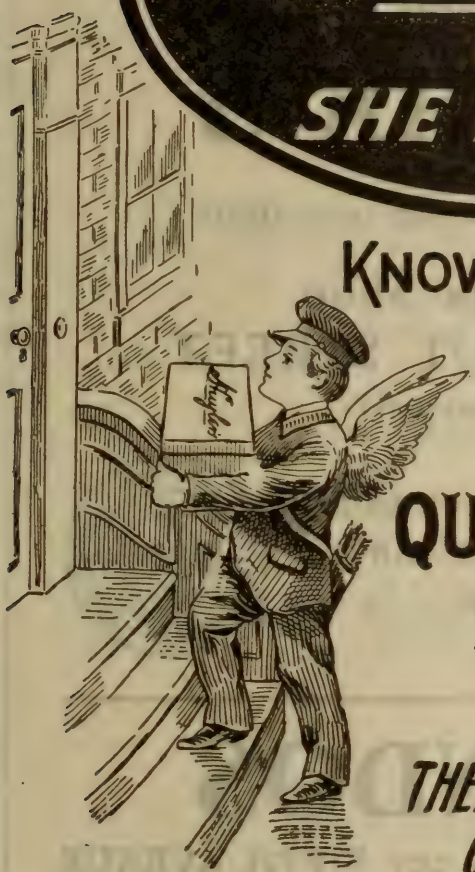
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The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even

before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

The Paris correspondent of the New York *Evening Post* wrote, September 9, 1903:—

"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The first three articles, 'Roncevaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .

"A world-wide reputation has been given by the genius of Wagner to the legend of Tannhäuser:—

"'When,' says Gaston Paris, 'Richard Wagner composed in 1842

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his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicates in the "Flying Dutchman" the idea which dominates and resumed them all, and which he incarnated so powerfully in "Tannhäuser." I mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

"This complete union of poetry and music was more easily derived from popular legends than from history. History is too precise and does not give scope enough to the imagination of the poet. Wagner sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to which belonged the Gauls, the Irish, the Gaels of Scotland, the inhabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found in Heinrich Heine.* 'What an admirable poem!' said Heine in speaking of an old *Volkslied* which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a love-battle: you see flowing in it the reddest blood of the heart.' Wagner became enamoured of this legend, and saw in it an expression of the struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in

* See Heine's "Der Tannhäuser, eine Legende" (1836).—Ed.

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the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

"The curious emblem of the dry stick which becomes green and bears flowers again is a mere spontaneous invention of the popular imagination. In the legend, as it was transformed, we see the unforgiving Pope telling Tannhäuser that he would be pardoned only when his stick became green. Already, in Homer, we see Achilles swearing by the wand which he carries in his hand, and 'which will bear no more leaves or branches, since the sword has taken from it its foliage and its bark.' M. Gaston Paris will have it that in the legend the name of Venus was substituted for that of the Sibyl, and that the Venusberg was originally a mountain, not of the Thuringer Wald, but of the Apennines in Italy.

"'The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror and of desire; only they did not know where to place it. . . . It was in Italy that the legend must have taken its religious form, localizing itself in the mount of the Sibyl. . . . The journey to Rome seems to indicate this. It is not far from the Sibylline hills to Rome, and it is said that in fine weather the dome of St. Peter's is visible from their summit. . . . The legend of Tannhäuser as it appears in Germany in the fifteenth and sixteenth centuries is not of Germanic orgin; it goes back to the legend of the "Monte della Sibilla."'

"It must be added that this religious form of the Tannhäuser is only an adaptation to Christian ideas of a legend anterior to Christianity and probably of Celtic origin, brought to Italy from the distant shores of the Britannic sea."

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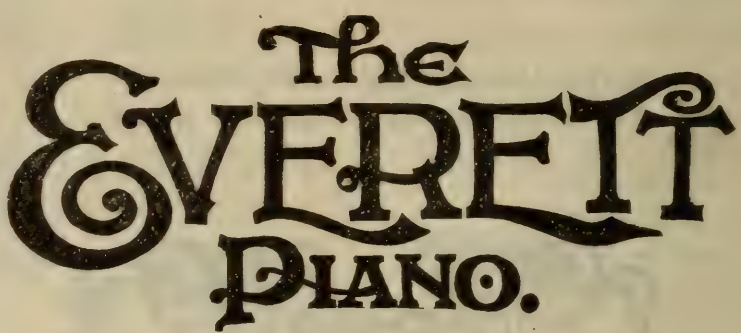
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Roth, O.
Kuntz, D.
Hoffmann, J.
Fiedler, E.
Krafft, W.
Theodorowicz, J.
Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Werner, H.
Berger, H.
Eichler, J.
Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Marble, E.
Goldstein, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Maquarre, D.
Brooke, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
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English Horn.

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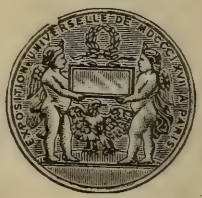
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PROGRAMME.

Beethoven Overture, "Leonora" No. 3, Op. 72

Brahms Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

Richard Strauss . Love Scene from the Opera, "Feuersnot," Op. 50

Wagner Overture to "Tannhäuser"

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Overture to "Leonora" No. 3, Op. 72.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptman, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen, Miss Berkiel, Beutler,† Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807,

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

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The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine

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of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instru-

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ments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord

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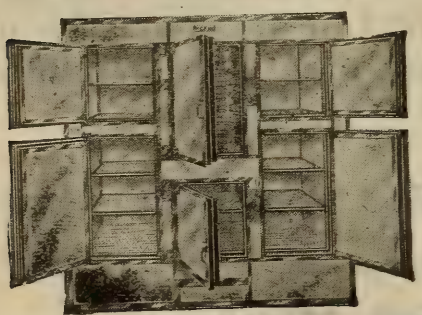
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of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) state that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well



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as composer. Born at Béziers in 1761. he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Etienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous,

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she was an excellent musician, and she was a most intelligent actress both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; but he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan, 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

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advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

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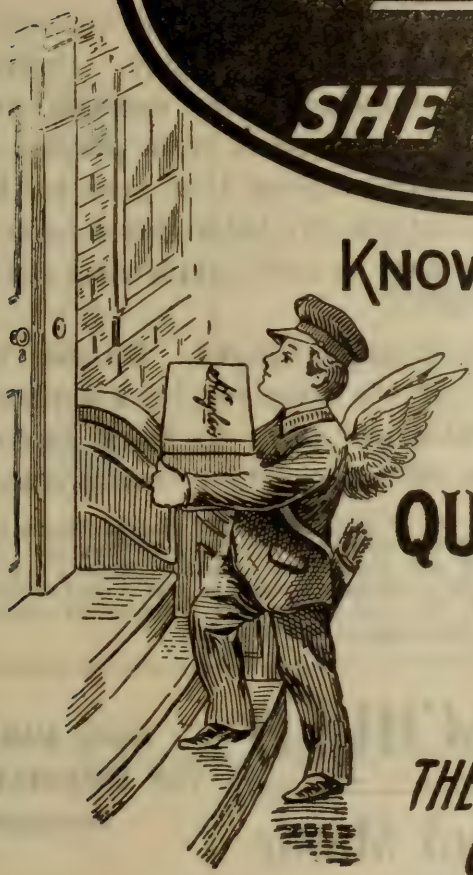
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(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Just when Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich * an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years"

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme

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included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School, led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shake-

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speare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'erdusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

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The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

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bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in

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this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the prin-

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cipal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

The last performance of this symphony in Boston by the Boston Symphony Orchestra was on October 27, 1907.

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Love Scene from "Feuersnot," Op. 50 . . . Richard Strauss

(Born at Munich on June 11, 1864; now living at Charlottenburg,—Berlin.)

"Feuersnot," a "*Singgedicht*" in one act, music by Richard Strauss —his third opera—was produced at the Royal Opera House, Dresden, November 21, 1901. Schuch conducted. The chief parts were taken by Miss Krull and the baritone Scheidemantel.

It is said that the librettist, Ernest von Wolzogen, founded the story of "The Need of Fire," or "The Fire Famine," on an old legend of a queer incident that happened at Oudenaerde, Belgium, a very ancient town, the birthplace of Margaret of Parma, and the scene of a battle in which the French were defeated by the Allies commanded by Marlborough and Prince Eugene in 1708.

This legend runs as follows: There was once, in days of yore and in ages and times long gone before, a young fellow in Oudenaerde who loved a maiden, and sighed for her by day and night, and followed her wherever she went. She was coy and a mocker, and he could not gain from her one word of love. At last she took pity on him; and she spoke to him, and said that she would let him into her house at midnight, if he would consent to be raised to her window by means of a basket. He rejoiced with exceeding joy, and on the stroke of twelve he was under the window. A strong rope was lowered; he fastened it to the basket which he had brought, got into the basket, and was pulled toward his love. When he was about half-way up, the basket stood still, and then went round and round, until the youth, left a-hanging in the air, became dizzy. He called in vain to his sweetheart. And there he was when in the morning the laborers went each to his work. They laughed and called the crowd, and great was the mirth of the town, and cutting were the words thrown up at him. Late in the day the basket was lowered to the ground, and the poor wretch leaped from it, and ran to a neighboring forest, where he might hide his shame. His love was turned to hate, and he hunted for plots of revenge. Suddenly he saw before him an old gray man, who asked him what ailed him. The youth told him all, and the old man was moved and said: "Cheer up: we shall find a way to avenge you for

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such an insult. Ten generations and more shall remember it." This old man was one of the mightiest sorcerers, and many thousand devils were in his service. With their help he put out all the fire in the town. There was no fire on any hearth, there was no lamplight in the whole town, and the people were well-nigh mad with fright. They finally came together in the market-place to see what could be done, but no one knew how to find light. Then the old gray man appeared. He was disguised as a worthy citizen, and he said to the neighbors: "I know a way of getting fire, but the way is somewhat difficult, and the men of the council must exert all their authority to make it practicable." The citizens were glad, and they swore they would do whatever was required. Then said the gray man: "You must bring the maiden here who made the youth ridiculous in the basket, for she is the cause of the whole misfortune, and she alone can bring relief." They sent for the maiden, and in spite of her nay and tears they compelled her to take her stand in the market-place. Then the old man made them bring a table and enough candles for each burgher to have one. When this was done, a miraculous flame shot out from her fair back, and one by one the burghers lighted their candles at this flame. She stood there a long time, for hours, before all had fire; for no candle could be lighted by another candle, but each candle caught fire only from the flame that shot out from her back. And all this caused the wildest laughter. And this scene was for years represented in a stone bas-relief on the side of a fine house once lived in by the families Latour and Tassis, Vanderbroucke and Vandermeere. ("Niederländische Sagen," Leipsic, Brockhaus publisher, 1847.)

There are various and possibly older versions of this legend. Thus Naudé, in his "Apologie des Grans Hommes" (Paris, 1625), tells a strange story put by Albert de Eib in the second part of his "Margarita Poetica," to the effect that a Roman woman once hung up the poet Virgil in a basket from the middle of a tower; that Virgil, in revenge, for he was long famous in Italy for his craft in magic, caused all fires in

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Rome to be extinguished, and it was impossible to light any of them otherwise than by kindling them in a grotesque manner; and, inasmuch as the fire that came from the woman was incommunicable, every one in Rome was obliged to visit her.

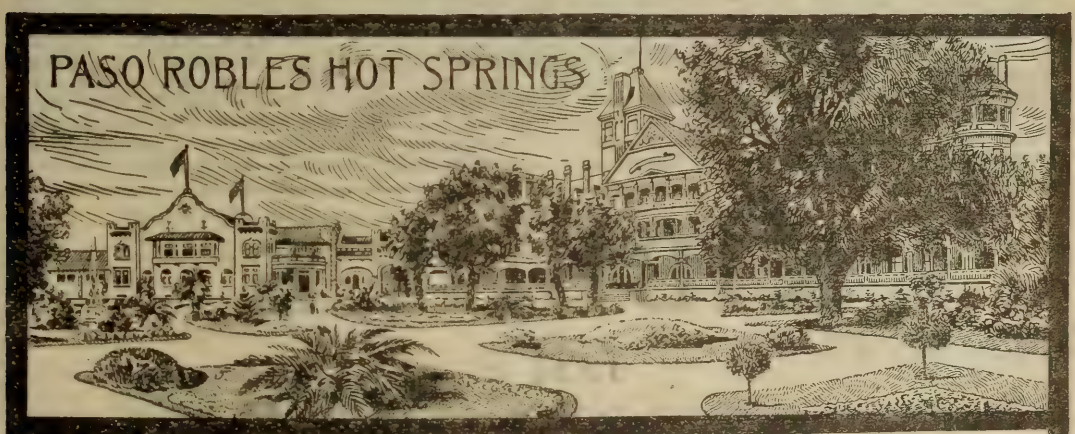
Gratian du Pont inserted this story in versified form in a book published in Toulouse, 1534, as an evident proof of the "malice and malignity of women." The verses begin:—

"Que dirons nous du bon homme Virgile,
Que tu pendis si vray que l'Evangile,
Dans ta corbeille jadis en ta fenestre."

The verses are published in full by the ingenious Mr. Bayle in his "General Historical and Critical Dictionary" article "Virgil."

Von Wolzogen omitted the final incident in the Belgian legend, added a happier if less amusing ending, and gave allegorical significance to the story.

The operatic scene is in Munich some time in the twelfth century. The festival of Saint John is celebrating. Children and grown folk are at play, and the burgomaster and his beautiful daughter, Diemut, enter. Kunrad, the hero, appears, a mysterious stranger. No one knows his origin or understands his ways. (He is the incarnation of the Ideal as opposed to the materialism of the folk, and Richard Strauss does not hesitate to proclaim himself as Kunrad.) He and Diemut immediately fall in love with each other. The children are gathering



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wood for the bonfires through which lovers are to leap.* Kunrad gives the doors and shutters of his dwelling for this purpose. He pays Diemut homage in lofty strains, entreats her to jump through the bonfire with him, and then he kisses her before all the gapers. Diemut is furious and hurries to revenge. It grows dark, and Kunrad, left alone, breaks out in a passionate monologue. And now Diemut appears at an upper window and tells her sorrow to the sky. Kunrad goes nearer, and she is excited by the fire of his passion; but he is too bold. She tells him to step into a basket, that she may draw him to her. He is left, as in the legend, in mid-air. The crowd gather and mock. But Kunrad knows magical spells, and all fires and lights go out in obedience to his conjuration. There is a mighty outcry. Kunrad climbs up the rope to the chamber porch, and preaches a bitter sermon to the Philistines on the errors of their ways. He is now frankly Richard Strauss. He tells how Wagner was driven away from Munich, how these men of Munich are even now poisoning his own life and the life of von Wolzogen. He had hoped better things from the women; "but they, too, have deceived me, therefore do I put out fire and light." Diemut has been listening. Her passion overcomes her coyness and coquetry and offended dignity. She draws Kunrad into her chamber. The neighbors ask for fire through her.

* The custom of making fires and leaping over them on Midsummer Eve, the vigil of Saint John Baptist's Day, was observed by nations long before John was on earth, and it was a religious ceremony of remote antiquity. Leaping over fires kindled by shepherds at the Feasts of Pales on the Calends of May is mentioned by Ovid. In more northern latitudes, where vegetation is much later in the season, and all May rites were branches of tree worship, and led to "the old faith typified by the death of the spirit of vegetation and its resuscitation in the spring," these ceremonies were postponed. Frazer says the presumption is that in the primitive fire festivals the essential feature was the burning of a man who represented the tree spirit, and the tree so represented was the oak. Bonfires were kindled on the eve of Saint John Baptist from Cornwall to the eastern boundary of Russia; and in Russia they still celebrate, on June 24, "a great festival in honor of Vesta, or the unquenchable fire." Moresin claimed that the custom of leaping over these fires is a vestige of the ordeal "where to be able to pass through fires with safety was held to be an indication of innocence. . . . Not only the young and vigorous, but even those of grave characters used to leap over them; and there was an interdiction of ecclesiastical authority to deter clergymen from this superstitious instance of agility." The word bonfire was originally "bone-fire." The author of the homily "De Festo Sancti Johannis Baptistæ" describes the various fires, and says, "Wyse clerkes knoweth well that dragons hate nothying more than the tenche of brennynge bones. and therefore they gaderyd as many as they mighte fynde and brent them; and with the stenche thereof they drove away the dragons, and so they were brought out of greete dysease." (See Frazer's "Golden Bough," Forlong's "Rivers of Life," Payne Knight's "Worship of Priapus," "Ophiolatreia," Elworthy's "The Evil Eye," Brand's "Popular Antiquities," Hone's "Every Day Book," Lady Wilde's "Ancient Cures, Charms, and Usages of Ireland"; the New Oxford Dictionary, articles "Bonfire," "Balefire," "Beltane.") Furthermore, fire was the symbol of purification and Deity. And did not Plotinus hold that fire surpasses other bodies in beauty, "because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature"? (Plotinus, "On the Beautiful," translated by Taylor, London, 1792.)—ED.

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It is here that the music of this concert-excerpt begins. All is dark, save for a spectral light that shines from the maiden's window. The music, at first soft and full of longing, swells into passionate fury. At the climax, fire bursts from the heaped wood in the street, and blazes from house lamps and burghers' lanterns. Children form rings, and dance. The voices of the lovers come from the open window, and there is the song of praise for the night of midsummer.

This "Love Scene" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, March 8, 1902, Mr. Gericke conductor. It was played at Chicago by the Chicago Orchestra, and at New York at a concert of the Philharmonic Society, February 15, 1902. It was played for the first time at London, February 1, 1902.

The scene, arranged for concert use, is scored as follows: Glockenspiel, harmonium, and harp behind the scenes; 3 flutes (one interchangeable with piccolo), 2 oboes, English horn, clarinet in D (interchangeable with bass-clarinet), 2 clarinets in A, 3 bassoons (one interchangeable with double-bassoon), 4 horns, 3 trumpets, 3 trombones, tuba, glockenspiel, kettledrums, side-drum, bass-drum, triangle, cymbals, gong, strings, and 2 harps.

Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

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The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trom-

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bones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Commentators* have written singular "explanations" of this overture, but no one has surpassed the ingenuity of some programme annotator of Munich. Wagner wrote Uhlig, November 27, 1852: "In general I begin to be afraid of performances in chief towns. I shall never find such good will there as in the smaller towns, especially not among self(!)-opera-composing Capellmeisters. Do you really know what happened with the 'Tannhäuser' overture in Munich? The applause was 'very divided.' But I must tell you a joke from there. I had sent the programme to Lachner, and had received no answer: after I had read about the performance, I reminded him of it. Then I got for answer that they had not ventured to make known the programme, but that they had added the following notice to the concert programme: 'Holy, serene frame of mind! Night draws on—The passions are aroused—The spirit fights against them—Daybreak—Final victory over matter—Prayer—Song of triumph,' consequently—they now say—I can rest assured that my composition was completely 'understood.' (Is that not delicious?)"

Wagner's own programme was published in the *Neue Zeitschrift* of January 14, 1853. It was written at the request of orchestral players who were rehearsing the overture for performance at Zürich. The translation into English is by William Ashton Ellis.

"To begin with, the orchestra leads before us the Pilgrims' Chant alone; it draws near, then swells into a mighty outpour, and passes finally away.—Evenfall; last echo of the chant. As night breaks,

* Charles Baudelaire's gloss in his essay, "Richard Wagner et Tannhäuser," first published in the *Revue Européenne*, April 1, 1861, is highly characteristic of the poet. "The overture sums up the thought of the drama by two songs, the religious song and the voluptuous song, which, to borrow Liszt's phrase, 'are here placed as two terms, which find their equation in the finale.' The Pilgrim Chant appears first, with the authority of the supreme law, as the immediate indication of the true meaning of life, the goal of the universal pilgrimage, that is, God. But, as the intimate knowledge of God is soon drowned in every conscience by the lusts of the flesh, the representative song of holiness is little by little submerged in voluptuous sighs. The true, the terrible, the universal Venus arises already in all imaginations. And he that has not yet heard the marvellous overture of Tannhäuser should not fancy here a song of vulgar lovers trying to kill time in arbors, nor are the accents those of a drunken crowd, as Horace says, throwing defiance at God. Here is something at once truer and more sinister. Languors, delights now feverish, now cut with anguish, incessant returns towards a voluptuousness which promises to quench thirst but never quenches it, furious palpitations of the heart and the mind, are now heard, imperious commands of the flesh, the whole dictionary of the onomatopœias of love. At last the religious theme little by little resumes its sway, slowly, by degrees, and absorbs the other in a peaceful victory as glorious as that of the irresistible being over the one sickly and disorderly, of Saint Michael over Lucifer." This quotation gives only a faint idea of the whole rhapsody.

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magic sights and sounds appear, a rosy mist floats up, exultant shouts assail our ear; the whirlings of a fearsomely* voluptuous dance are seen. These are the 'Venusberg's' seductive spells, that show themselves at dead of night to those whose breast is fired by daring of the senses. Attracted by the tempting show, a shapely human form draws nigh: 'tis Tannhäuser, Love's minstrel. He sounds his jubilant Song of Love in joyous challenge, as though to force the wanton witchery to do his bidding. Wild cries of riot answer him: the rosy cloud grows denser round him, entrancing perfumes hem him in and steal away his senses. In the most seductive of half-lights, his wonder-seeing eye beholds a female form indicible; he hears a voice that sweetly murmurs out the siren-call, which promises contentment of the darer's wildest wishes. Venus herself it is, this woman who appears to him. Then heart and senses burn within him; a fierce, devouring passion fires the blood in all his veins; with irresistible constraint it thrusts him nearer; before the Goddess' self he steps with that canticle of love triumphant, and now he sings it in ecstatic praise of *her*. As though at wizard spell of his, the wonders of the Venusberg unroll their brightest fill before him; tumultuous shouts and savage cries of joy mount up on every hand; in drunken glee Bacchantes drive their raging dance and drag Tannhäuser to the warm caresses of Love's Goddess, who throws her glowing arms around the mortal drowned with bliss, and bears him where no step dare tread, to the realm of Being-no-more. A scurry, like the sound of the Wild Hunt, and speedily the storm is laid. Merely a wanton whir still pulses in the breeze, a wave of weird voluptuousness, like the sensuous breath of unblest love, still soughs above the spot where impious charms had shed their raptures, and over which the night now broods once more. But dawn begins to break already; from afar is heard again the Pilgrims' Chant. As this chant draws closer yet and closer, as the day drives farther back the night, that whir and soughing of the air—which had erewhile

* "Fearsomely": John Frederick Rowbotham, in the description of a banquet held in the gardens of Sallust, introduces Syrian dancing-girls: "and these had cymbals that they clashed above their heads, and there was something fearful in their wild immodesty." ("A History of Music," vol. iii. pp. 80, 81. London, 1887.)

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sounded like the eerie cries of souls condemned—now rises, too, to ever gladder waves; so that when the sun ascends at last in splendor, and the Pilgrims' Chant proclaims in ecstasy to all the world, to all that lives and moves thereon, Salvation won, this wave itself swells out the tidings of sublimest joy. 'Tis the carol of the Venusberg itself, redeemed from curse of impiousness, this cry we hear amid the hymn of God. So wells and leaps each pulse of Life in chorus of Redemption; and both dissevered elements, both soul and senses, God and Nature, unite in the atoning kiss of hallowed Love."

Wagner was disgusted with the first performances at Dresden, and in his letters to Theodor Uhlig showed his disappointment and rage. Thus he wished the end of the opera rectified in both text and pianoforte score: "The miracle only hinted at in the altered form must be completely restored. . . . The reason for leaving out the announcement of the miracle in the Dresden change was quite a local one: the chorus was always bad, flat, and uninteresting; also an imposing scenic effect—a splendid, gradual sunrise—was wanting." Again: "*For me*, it was a necessity to protest against the Dresden performance of 'Tannhäuser' and against the opinion that it had satisfied me; this was still tingling in all my limbs." Wagner wrote, October 12, 1852: "The Dresden 'Tannhäuser' is no advertisement for me; they may even do there what they like with the ending! Dresden can be of no more use to me, as it has never been of use—it has, indeed, harmed me; but it cannot even do that any more. It can only sink deeper into my indifference. Enough; the remembrances of the Dresden 'Tannhäuser' are a torture to me."

The part of Tannhäuser was created by Joseph Alois Tichatschek (1807–86), who was a member of the Dresden Opera House from 1838 to 1872. The part of Venus was created by Wilhelmine Schröder-Devrient (1804–60). The passionate lovers of the story were shown on the stage as mature persons of discreet years, for the Tannhäuser was thirty-eight years old and Venus was in her forty-first year.

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Tichatschek was for years the glory of the Dresden Opera House; but there were cavillers even when he was at the zenith of his glory. He was a dramatic, not a lyric singer. He was accused of stiffness in gesture and certain mannerisms that grew upon him while he was under the influence of Schröder-Devrient. His voice was not naturally free or flexible, and he was ill at ease in the Italian operas of the repertory of the period. "Al. Sincerus," the author of "Das Dresdner Hoftheater" (1852), does not attempt to suppress the criticisms unfavorable to his hero: on the contrary, he publishes them at length, and then he exclaims in a fine burst: "Tichatschek is a German singer. We are in Germany, and, thank God, we are not without old and new German works, which can stand honorably in competition with the new Italian weak and sickly productions."

But let us listen to the testimony of an outsider, an acute, most experienced, discriminating judge of singing. Henry F. Chorley heard Tichatschek in several operas, among them "Tannhäuser." He wrote of him: "Among the tenors of Germany, Herr Tichatschek bears a high reputation; and few, in any country, have ever crossed the stage with an ampler proportion of natural advantages. He is of the right height, handsome, his voice strong, sweet, and extensive, taking the *altissimo* notes of its register in chest tones. He possessed, too, in 1839, a youthful energy of manner calculated to gain the favor of all who hear and see him. But, on returning to Dresden in 1840, I found that he had abused this energy to the evident deterioration of his voice and style; and there was cause to fear that a few seasons more may rivet him in bad habits never to be thrown off, such as sink their owner among the disappointing legion of those who 'might have done great things.'"

After Chorley had heard "Tannhäuser" at Dresden in the forties, he wrote as follows of the great scene in the third act: "I remember the howling, whining, bawling of Herr Tichatschek (to sing or vocally to declaim this scene is impossible)."

In Germany the tradition still lives that Tichatschek was the ideal Tannhäuser. Yet Wagner wrote of him to Liszt: "In spite of his voice Tichatschek did not bring out many points that have not proved



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beyond the reach of far less gifted singers. He has only brilliance or suavity, not one single true *accent of grief.*" For his sake Wagner was obliged to make several cuts and minor omissions.

Schröder-Devrient created the part of Venus. She was an ardent admirer of Wagner; she was in sympathy with his desire to make the German operatic stage still more illustrious ; she was delighted with his enthusiasm, his scorn of the conventionalties; and some say that she shared his revolutionary views concerning politics. According to Glasanap-Ellis's biography of Wagner: "Only out of personal attachment to the author did she finally consent to undertake the part of Venus, but with the remark that she didn't know what to make of it —unless she were to appear in fleshings from top to toe; 'and that,' she added with mock seriousness, 'you could scarcely expect of a woman like me.' The jest stood cover to a very solid reason: the miseries of her private life had made this rôle a peculiarly trying one for Schröder-Devrient." As Wagner himself said: "The exceptional demands of this rôle were doomed to non-fulfilment, because irreparable circumstances deprived her of the unembarrassment required by her task."

This extraordinary woman was not a singer; she was a play-actress who for some strange reason preferred the opera house to the theatre. She was irresistible in "Fidelio," and her Lady Macbeth in Chélard's forgotten opera was "one of those visions concerning which young men are apt to rave and old men to dote."

Chorley first heard her in London in 1832. What he then wrote of her is well worth reading and consideration, especially in these days, when rough, uncontrolled temperament is accepted as an excuse for vocal indifference or ignorance.

"She was a pale woman. Her face a thoroughly German one, though plain, was pleasing, from the intensity of expression which her large features and deep, tender eyes conveyed. She had profuse fair hair, the value of which she thoroughly understood, delighting, in moments of great emotion, to fling it loose with the wild vehemence of a mænad. Her figure was superb, though full, and she rejoiced in its display. Her voice was a strong soprano, not comparable in quality to other German voices of its class (those, for instance, of Madame Stockl-

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Heinefetter, Madame Durde-Ney, Mademoiselle Tietjens), but with an inherent expressiveness which made it more attractive on the stage than many a more faultless organ. Such training as had been given to it belonged to that false school which admits of such a barbarism as the defence and admiration of 'Nature-Singing.'"

The part of Elisabeth was created by Johanna Wagner, the niece of the composer, the daughter of Albert Wagner (1799–1874). She was born October 13, 1828, in a village near Hannover; she died at Würzburg, October 16, 1894. As a five-year-old child she appeared in Iffland's "Spieler" at Würzburg. She was first engaged in a theatrical company at Bernburg when she was thirteen, but she soon began to devote herself to opera. Her uncle, conductor at Dresden, invited her to appear there as guest in 1844, and she was engaged for three years. She was sent to Paris to study with Pauline Viardot. In 1849 she sang at Hamburg, and in 1851 she was engaged at Berlin, where she was long a favorite. In 1859 she married the *Landrat* Jachmann, and, as she lost her voice suddenly in 1861, she turned play-actress until 1872, when she left the stage; but she sang in 1872, and in 1876 she created the parts of Schwertleite and the first Norn at Bayreuth. From 1882 to 1884 she taught dramatic singing at the Munich Royal Music School. The last ten years of her life were spent at Berlin. She was first famous in England by the breaking of her contract with the manager Lumley and the consequent litigation.* Her father's

* See "Reminiscences of the Opera," by Benjamin Lumley (London, 1864), chapters xxi. and xxiii.

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remark in a letter, "One only *could* go to England to get money," aroused a storm of indignation; but all was forgiven when she appeared at Her Majesty's in 1856 as Romeo in Bellini's opera, Lucrezia Borgia, Orpheus, and Tancred.

Chorley described Johanna Wagner as follows: "She was one of the many who sing without having learned to sing. Her voice—an originally limited one, robust rather than rich in tone—was already"—Chorley heard her in Berlin in 1853—"strained and uncertain; delivered after a bad method, and incapable of moderate flexibility—as was to be felt when she toiled through Mozart's air, 'Parto,' from 'La Clemenza,' with its clarinet obbligato. She wore man's attire well and decorously, but she had too much of the elaborate and attitudinizing style of her country to be acceptable as an actress, especially in the Italian drama, where the passion, if it cannot be made to seem spontaneous, becomes intolerable. . . . She was most striking to see, but the mechanical vehemence of second-hand German acting proves less attractive in London than at Berlin. *There*, as a part of a picture (got up by machinery) and as addressing a public to whom the style of elaborate violence is congenial, it can be submitted to. Here—it seems extravagant, pedantic, and distasteful, in no common degree. The German actor's alphabet (I do not here speak of such admirable artists as Seydelmann or Emil Devrient, who make a law for themselves out of a pedantic formula) has always struck me as singular and limited. I have a book in which dancing is taught by diagrams,—'Here bend—there twirl—when you offer hands across, smile,'—and so forth; and I think that this book must be the text-book for many actors whom I have seen on the German operatic stage. One can count their steps whether in advance or retreat. They kiss in time—they go mad telegraphically. This may be very meritorious; it is clearly most popular in Prussia; but here it is not found welcome, after the first impression of strenuousness has passed over.

"Considered as a singer, the claims of Mademoiselle* Wagner were

*Why "Mademoiselle"? But the English programmes of to-day announce a Bohemian or a Hungarian or even a German as "M.," and I have seen the prefix "Signor" thus misapplied.—Ed.

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very meagre. She must have had originally a fine mezzo-soprano voice. She can never have learned how to produce or how to use it. Whether as Romeo, or Tancred, or Lucrezia Borgia, the insubordinate toughness of the organ could not be concealed. Though she dashed at every difficulty, with an intrepidity only to be found in German singers, none was, in very deed, mastered."

Lumley thus described her entrance as Romeo: "She appeared; tall, stately, self-possessed, clothed in glittering gilded mail, with her fine, fair hair flung in masses upon her neck; a superb air that seemed to give full earnest of victory, and a step revealing innate majesty and grandeur in every movement."

On account of the inexperience of the young Johanna when she created the part, Wagner was compelled to omit a portion of Elisabeth's prayer.

Anton Mitterwurzer (1818–72), the Wolfram, was the one singer in the first performance that wholly satisfied the composer.

The Paris correspondent of the New York *Evening Post* wrote, September 9, 1903:—

"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The first three articles, 'Roncevaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .

"A world-wide reputation has been given by the genius of Wagner to the legend of Tannhäuser:—

"'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicates in the "Flying Dutchman" the idea which dominates and resumed them all, and which he incarnated so powerfully in "Tannhäuser." I mean that grandiose conception according to which music, closely

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allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

"This complete union of poetry and music was more easily derived from popular legends than from history. History is too precise and does not give scope enough to the imagination of the poet. Wagner sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to which belonged the Gauls, the Irish, the Gaels of Scotland, the inhabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found in Heinrich Heine.* 'What an admirable poem!' said Heine in speaking of an old *Volkslied* which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a love-battle: you see flowing in it the reddest blood of the heart.' Wagner became enamoured of this legend, and saw in it an expression of the struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared

* See Heine's Der Tannhäuser, eine Legende" (1836).—Ed.

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a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

"The curious emblem of the dry stick which becomes green and bears flowers again is a mere spontaneous invention of the popular imagination. In the legend, as it was transformed, we see the unforgiving Pope telling Tannhäuser that he would be pardoned only when his stick became green. Already, in Homer, we see Achilles swearing by the wand which he carries in his hand, and 'which will bear no more leaves or branches, since the sword has taken from it its foliage and its bark.' M. Gaston Paris will have it that in the legend the name of Venus was substituted for that of the Sibyl, and that the Venusberg was originally a mountain, not of the Thuringer Wald, but of the Apennines in Italy.

"'The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror and of desire; only they did not know where to place it. . . . It was in Italy that the legend must have taken its religious form, localizing itself in the mount of the Sibyl. . . . The journey to Rome seems to indicate this. It is not far from the Sibylline hills to Rome, and it is said that in fine weather the dome of St. Peter's is visible from their summit. . . . The legend of Tannhäuser as it appears in Germany in the fifteenth and sixteenth centuries is not of Germanic orgin; it goes back to the legend of the "Monte della Sibilla."'

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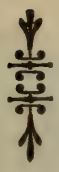
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Brahms Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptman, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen. Miss Berkiel, Beutler,† Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807, and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

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The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major,

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3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven

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would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist

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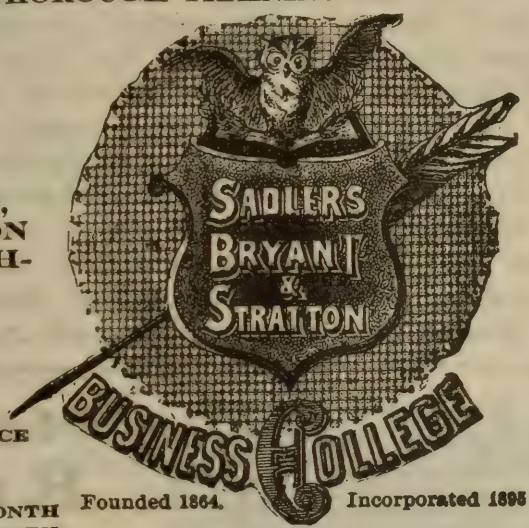
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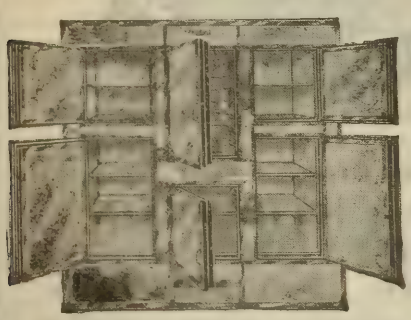
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gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture wns then "presented by C. C. Perkins, Esq."

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) state that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761. he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Etienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress,



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both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; but he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan, 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at

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Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome,

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Symphony in C minor, No. 1, Op. 68 Johannes Brahms

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Just when Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich *

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on

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him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School, led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the audience was "the most intense that has been produced by any new symphony within our remembrance."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'erdusted."

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Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning

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her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a profoundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration

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may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of

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this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This

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closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

The last performance of this symphony in Boston by the Boston Symphony Orchestra was on October 27, 1907.

LOVE SCENE FROM "FEUERSNOT," OP. 50 . . . RICHARD STRAUSS

(Born at Munich on June 11, 1864; now living at Charlottenburg,—Berlin.)

"Feuersnot," a "*Singgedicht*" in one act, music by Richard Strauss —his third opera—was produced at the Royal Opera House, Dresden, November 21, 1901. Schuch conducted. The chief parts were taken by Miss Krull and the baritone Scheidemantel.

It is said that the librettist, Ernest von Wolzogen, founded the story of "The Need of Fire," or "The Fire Famine," on an old legend of a queer incident that happened at Oudenaerde, Belgium, a very ancient town, the birthplace of Margaret of Parma, and the scene of a battle in which the French were defeated by the Allies commanded by Marlborough and Prince Eugene in 1708.

This legend runs as follows: There was once, in days of yore and in ages and times long gone before, a young fellow in Oudenaerde who loved a maiden, and sighed for her by day and night, and followed her wherever she went. She was coy and a mocker, and he could not

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gain from her one word of love. At last she took pity on him; and she spoke to him, and said that she would let him into her house at midnight, if he would consent to be raised to her window by means of a basket. He rejoiced with exceeding joy, and on the stroke of twelve he was under the window. A strong rope was lowered; he fastened it to the basket which he had brought, got into the basket, and was pulled toward his love. When he was about half-way up, the basket stood still, and then went round and round, until the youth, left a-hanging in the air, became dizzy. He called in vain to his sweetheart. And there he was when in the morning the laborers went each to his work. They laughed and called the crowd, and great was the mirth of the town, and cutting were the words thrown up at him. Late in the day the basket was lowered to the ground, and the poor wretch leaped from it, and ran to a neighboring forest, where he might hide his shame. His love was turned to hate, and he hunted for plots of revenge. Suddenly he saw before him an old gray man, who asked him what ailed him. The youth told him all, and the old man was moved and said: "Cheer up: we shall find a way to avenge you for such an insult. Ten generations and more shall remember it." This old man was one of the mightiest sorcerers, and many thousand devils were in his service. With their help he put out all the fire in the town. There was no fire on any hearth, there was no lamplight in the whole town, and the people were well-nigh mad with fright. They finally came together in the market-place to see what could be done, but no one knew how to find light. Then the old gray man appeared. He was disguised as a worthy citizen, and he said to the neighbors: "I know a way of getting fire, but the way is somewhat difficult, and the men of the council must exert all their authority to make it practicable." The citizens were glad, and they swore they would do whatever was required. Then said the gray man: "You must bring the maiden here who made the youth ridiculous in the basket, for she is the cause of the whole misfortune, and she alone can bring relief." They sent for the maiden, and in spite of her nay and tears they compelled her to take her stand in the market-place. Then the old man made them bring a table and enough candles for each burgher to have one. When

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this was done, a miraculous flame shot out from her fair back, and one by one the burghers lighted their candles at this flame. She stood there a long time, for hours, before all had fire; for no candle could be lighted by another candle, but each candle caught fire only from the flame that shot out from her back. And all this caused the wildest laughter. And this scene was for years represented in a stone bas-relief on the side of a fine house once lived in by the families Latour and Tassis, Vanderbroucke and Vandermeere. ("Niederländische Sagen," Leipsic, Brockhaus publisher, 1847.)

Von Wolzogen omitted the final incident in the Belgian legend, added a happier if less amusing ending, and gave allegorical significance to the story.

The operatic scene is in Munich some time in the twelfth century. The festival of Saint John is celebrating. Children and grown folk are at play, and the burgomaster and his beautiful daughter, Diemut, enter. Kunrad, the hero, appears, a mysterious stranger. No one knows his origin or understands his ways. (He is the incarnation of the Ideal as opposed to the materialism of the folk, and Richard Strauss does not hesitate to proclaim himself as Kunrad.) He and Diemut immediately fall in love with each other. The children are gathering wood for the bonfires through which lovers are to leap.* Kunrad

* The custom of making fires and leaping over them on Midsummer Eve, the vigil of Saint John Baptist's Day, was observed by nations long before John was on earth, and it was a religious ceremony of remote antiquity. Leaping over fires kindled by shepherds at the Feasts of Pales on the Calends of May is mentioned by Ovid. In more northern latitudes, where vegetation is much later in the season, and all May rites were branches of tree worship, and led to "the old faith typified by the death of the spirit of vegetation and its resuscitation in the spring," these ceremonies were postponed. Frazer says the presumption is that in the primitive fire festivals the essential feature was the burning of a man who represented the tree spirit, and the tree so represented was the oak. Bonfires were kindled on the eve of Saint John Baptist from Cornwall to the eastern boundary of Russia; and in Russia they still celebrate, on June 24, "a great festival in honor of Vesta, or the unquenchable fire." Moresin claimed that the custom of leaping over these fires is a vestige of the ordeal "where to be able to pass through fires with safety was held to be an indication of innocence. . . . Not only the young and vigorous, but even those of grave characters used to leap over them; and there was an interdiction of ecclesiastical authority to deter clergymen from this superstitious instance of agility." The word bonfire was originally "bone-fire." The author of the homily "De Festo Sancti Johannis Baptistæ' describes the various fires, and says, "Wyse clerkes knoweth well that dragons hate nothying more than the tenche of brennynge bones. and therefore they gaderyd as many as they mighte fynde and brent them; and with the stenche thereof they drove away the dragons, and so they were brought out of greete dysease." (See Frazer's "Golden Bough," Forlong's "Rivers of Life," Payne Knight's "Worship of Priapus," "Ophiolatreia," Elworthy's "The Evil Eye," Brand's "Popular Antiquities," Hone's "Every Day Book," Lady Wilde's

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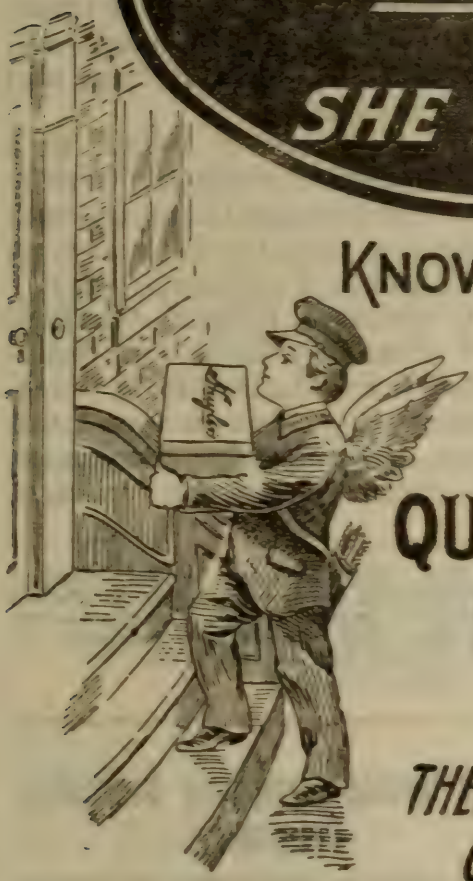
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gives the doors and shutters of his dwelling for this purpose. He pays Diemut homage in lofty strains, entreats her to jump through the bonfire with him, and then he kisses her before all the gapers. Diemut is furious and hurries to revenge. It grows dark, and Kunrad, left alone, breaks out in a passionate monologue. And now Diemut appears at an upper window and tells her sorrow to the sky. Kunrad goes nearer, and she is excited by the fire of his passion; but he is too bold. She tells him to step into a basket, that she may draw him to her. He is left, as in the legend, in mid-air. The crowd gather and mock. But Kunrad knows magical spells, and all fires and lights go out in obedience to his conjuration. There is a mighty outcry. Kunrad climbs up the rope to the chamber porch, and preaches a bitter sermon to the Philistines on the errors of their ways. He is now frankly Richard Strauss. He tells how Wagner was driven away from Munich, how these men of Munich are even now poisoning his own life and the life of von Wolzogen. He had hoped better things from the women; "but they, too, have deceived me, therefore do I put out fire and light." Diemut has been listening. Her passion overcomes her coyness and coquetry and offended dignity. She draws Kunrad into her chamber. The neighbors ask for fire through her.

It is here that the music of this concert-excerpt begins. All is dark, save for a spectral light that shines from the maiden's window. The music, at first soft and full of longing, swells into passionate fury. At the climax, fire bursts from the heaped wood in the street, and blazes from house lamps and burghers' lanterns. Children form rings, and dance. The voices of the lovers come from the open window, and there is the song of praise for the night of midsummer.

This "Love Scene" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, March 8, 1902, Mr. Gericke conductor. It was played at Chicago by the Chicago Orchestra, and at New York at a concert of the Philharmonic Society, February 15, 1902. It was played for the first time at London, February 1, 1902.

The scene, arranged for concert use, is scored as follows: Glockenspiel, harmonium, and harp behind the scenes; 3 flutes (one interchangeable with piccolo), 2 oboes, English horn, clarinet in D (interchangeable with bass-clarinet), 2 clarinets in A, 3 bassoons (one interchangeable with double-bassoon), 4 horns, 3 trumpets, 3 trombones, tuba, glockenspiel, kettledrums, side-drum, bass-drum, triangle, cymbals, gong, strings, and 2 harps.

"Ancient Cures, Charms, and Usages of Ireland"; the New Oxford Dictionary, articles "Bonfire," "Balefire," "Beltane.") Furthermore, fire was the symbol of purification and Deity. And did not Plotinus hold that fire surpasses other bodies in beauty, "because, compared with the other elements, it obtains the order of form; for it is more eminent than the rest, and is the most subtle of all, bordering as it were on an incorporeal nature"? (Plotinus, "On the Beautiful," translated by Taylor, London, 1792.)—Ed.

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Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected

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with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

The Paris correspondent of the New York *Evening Post* wrote, September 9, 1903:—

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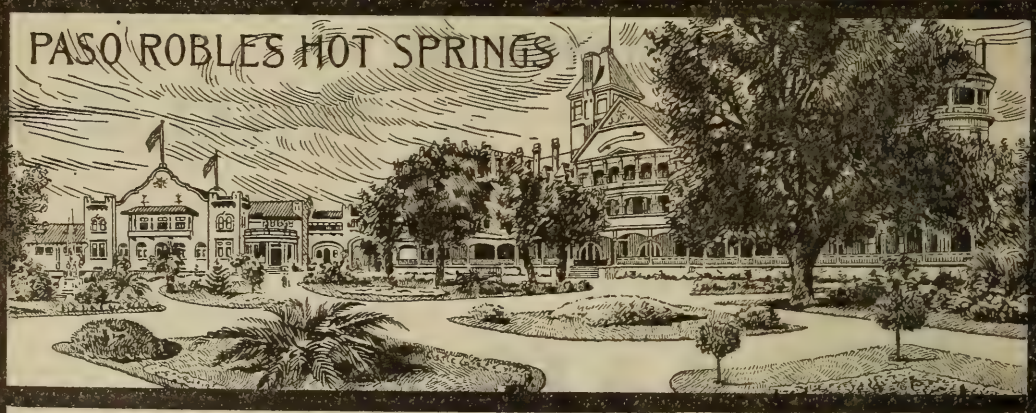
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"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The first three articles, 'Roncevaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .

"A world-wide reputation has been given by the genius of Wagner to the legend of Tannhäuser:—

"'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicates in the "Flying Dutchman" the idea which dominates and resumed them all, and which he incarnated so powerfully in "Tannhäuser." I mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

"This complete union of poetry and music was more easily derived from popular legends than from history. History is too precise and does not give scope enough to the imagination of the poet. Wagner sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to which belonged the Gauls, the Irish, the Gaels of Scotland, the inhabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found



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in Heinrich Heine.* 'What an admirable poem!' said Heine in speaking of an old *Volkslied* which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a love-battle: you see flowing in it the reddest blood of the heart.' Wagner became enamoured of this legend, and saw in it an expression of the struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

"It must be added that this religious form of the Tannhäuser is only an adaptation to Christian ideas of a legend anterior to Christianity and probably of Celtic origin, brought to Italy from the distant shores of the Britannic sea."

*See Heine's Der Tannhäuser, eine Legende" (1836).—Ed.

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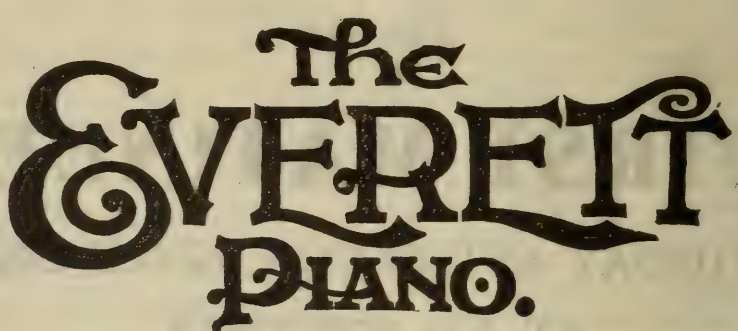
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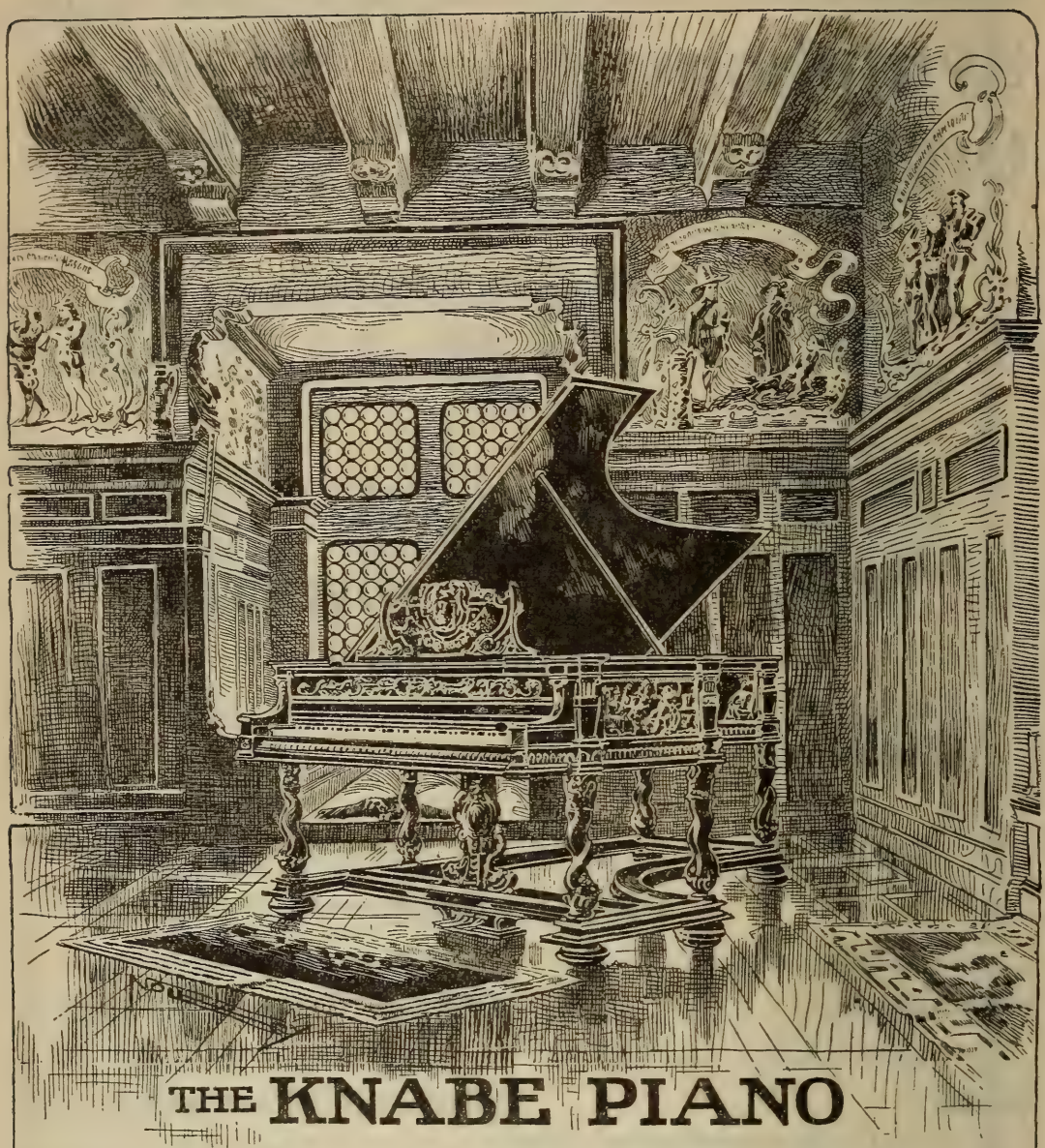
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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptman, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen. Miss Berkiel, Beutler,† Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807,

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of

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Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered,

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from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in

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strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

Bouilly, a pompous, foolish fellow they say, wrote other librettos, among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) state that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761. he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie An-

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gélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Etienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; but he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan, 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

MAX FIEDLER.

Max Fiedler, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he

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won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

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Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

SYMPHONY IN C MINOR, NO. 1, OP. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

Just when Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

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We know that in 1862 Brahms showed his friend Albert Dietrich * an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of melancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a pro foundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and after-

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ward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

LOVE SCENE FROM "FEUERSNOT," OP. 50 . . . RICHARD STRAUSS

(Born at Munich on June 11, 1864; now living at Charlottenburg,—Berlin.)

"Feuersnot," a "*Singgedicht*" in one act, music by Richard Strauss —his third opera—was produced at the Royal Opera House, Dresden, November 21, 1901. Schuch conducted. The chief parts were taken by Miss Krull and the baritone Scheidemantel.

It is said that the librettist, Ernest von Wolzogen, founded the story

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of "The Need of Fire," or "The Fire Famine," on an old legend of a queer incident that happened at Oudenaerde, Belgium, a very ancient town, the birthplace of Margaret of Parma, and the scene of a battle in which the French were defeated by the Allies commanded by Marlborough and Prince Eugene in 1708.

This legend runs as follows: There was once, in days of yore and in ages and times long gone before, a young fellow in Oudenaerde who loved a maiden, and sighed for her by day and night, and followed her wherever she went. She was coy and a mocker, and he could not gain from her one word of love. At last she took pity on him; and she spoke to him, and said that she would let him into her house at midnight, if he would consent to be raised to her window by means of a basket. He rejoiced with exceeding joy, and on the stroke of twelve he was under the window. A strong rope was lowered; he fastened it to the basket which he had brought, got into the basket, and was pulled toward his love. When he was about half-way up, the basket stood still, and then went round and round, until the youth, left a-hanging in the air, became dizzy. He called in vain to his sweetheart. And there he was when in the morning the laborers went each to his work. They laughed and called the crowd, and great was the mirth of the town, and cutting were the words thrown up at him. Late in the day the basket was lowered to the ground, and the poor wretch leaped from it, and ran to a neighboring forest, where he might hide his shame. His love was turned to hate, and he hunted for plots of revenge. Suddenly he saw before him an old gray man, who asked him what ailed him. The youth told him all, and the old man was moved and said: "Cheer up: we shall find a way to avenge you for such an insult. Ten generations and more shall remember it." This old man was one of the mightiest sorcerers, and many thousand devils were in his service. With their help he put out all the fire in the town. There was no fire on any hearth, there was no lamplight in the whole town, and the people were well-nigh mad with fright. They finally came together in the market-place to see what could be done, but no one knew how to find light. Then the old gray man appeared. He was disguised as a worthy citizen, and he said to the neighbors: "I

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know a way of getting fire, but the way is somewhat difficult, and the men of the council must exert all their authority to make it practicable." The citizens were glad, and they swore they would do whatever was required. Then said the gray man: "You must bring the maiden here who made the youth ridiculous in the basket, for she is the cause of the whole misfortune, and she alone can bring relief." They sent for the maiden, and in spite of her nay and tears they compelled her to take her stand in the market-place. Then the old man made them bring a table and enough candles for each burgher to have one. When this was done, a miraculous flame shot out from her fair back, and one by one the burghers lighted their candles at this flame. She stood there a long time, for hours, before all had fire; for no candle could be lighted by another candle, but each candle caught fire only from the flame that shot out from her back. And all this caused the wildest laughter. And this scene was for years represented in a stone bas-relief on the side of a fine house once lived in by the families Latour and Tassis, Vanderbroucke and Vandermeere. ("Niederländische Sagen," Leipsic, Brockhaus publisher, 1847.)

This "Love Scene" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, March 8, 1902, Mr. Gericke conductor. It was played at Chicago by the Chicago Orchestra, and at New York at a concert of the Philharmonic Society, February 15, 1902. It was played for the first time at London, February 1, 1902.

The scene, arranged for concert use, is scored as follows: Glockenspiel, harmonium, and harp behind the scenes; 3 flutes (one interchangeable with piccolo), 2 oboes, English horn, clarinet in D (interchangeable with bass-clarinet), 2 clarinets in A, 3 bassoons (one interchangeable with double-bassoon), 4 horns, 3 trumpets, 3 trombones, tuba, glockenspiel, kettledrums, side-drum, bass-drum, triangle, cymbals, gong, strings, and 2 harps.

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Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even

before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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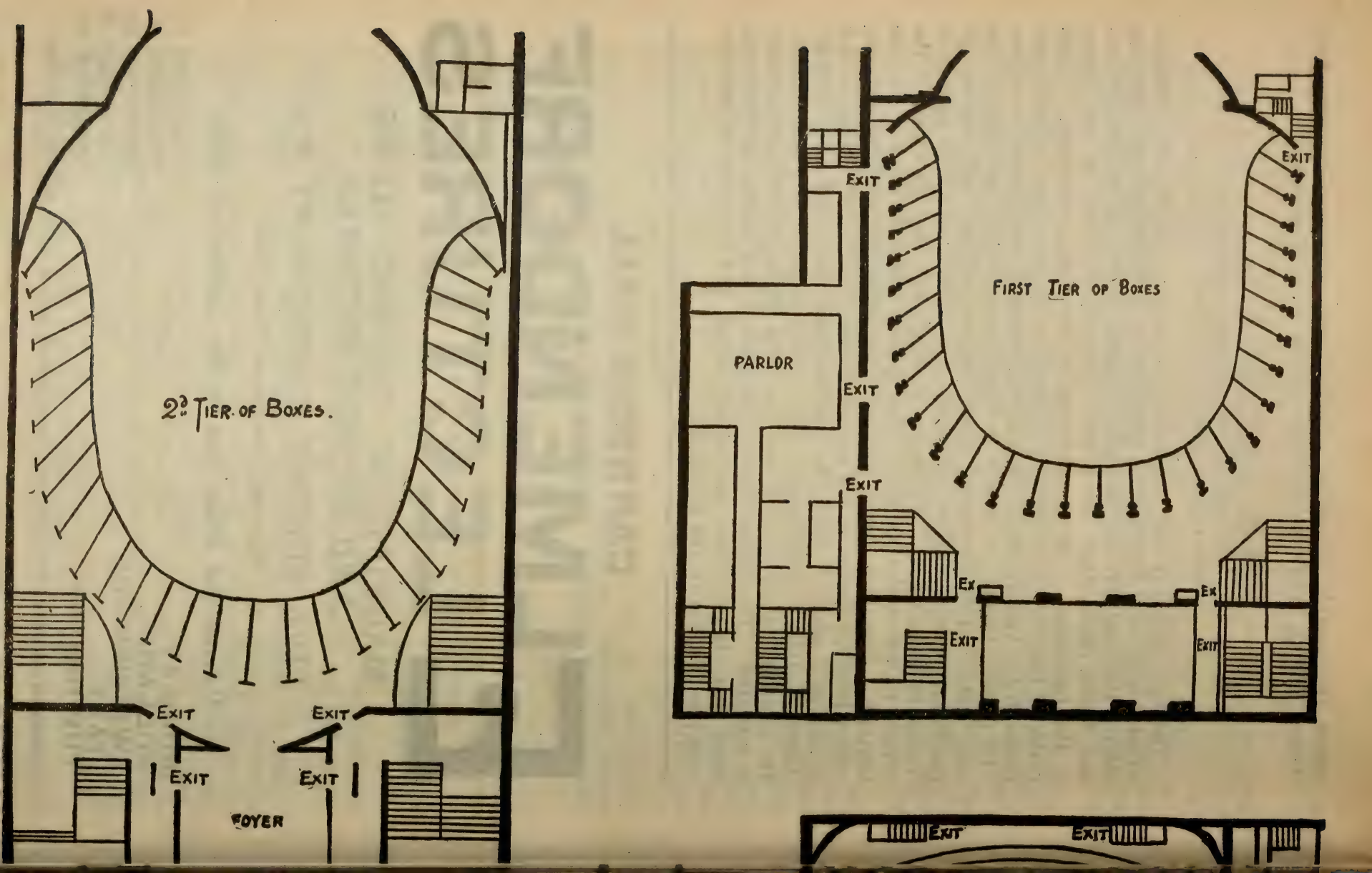
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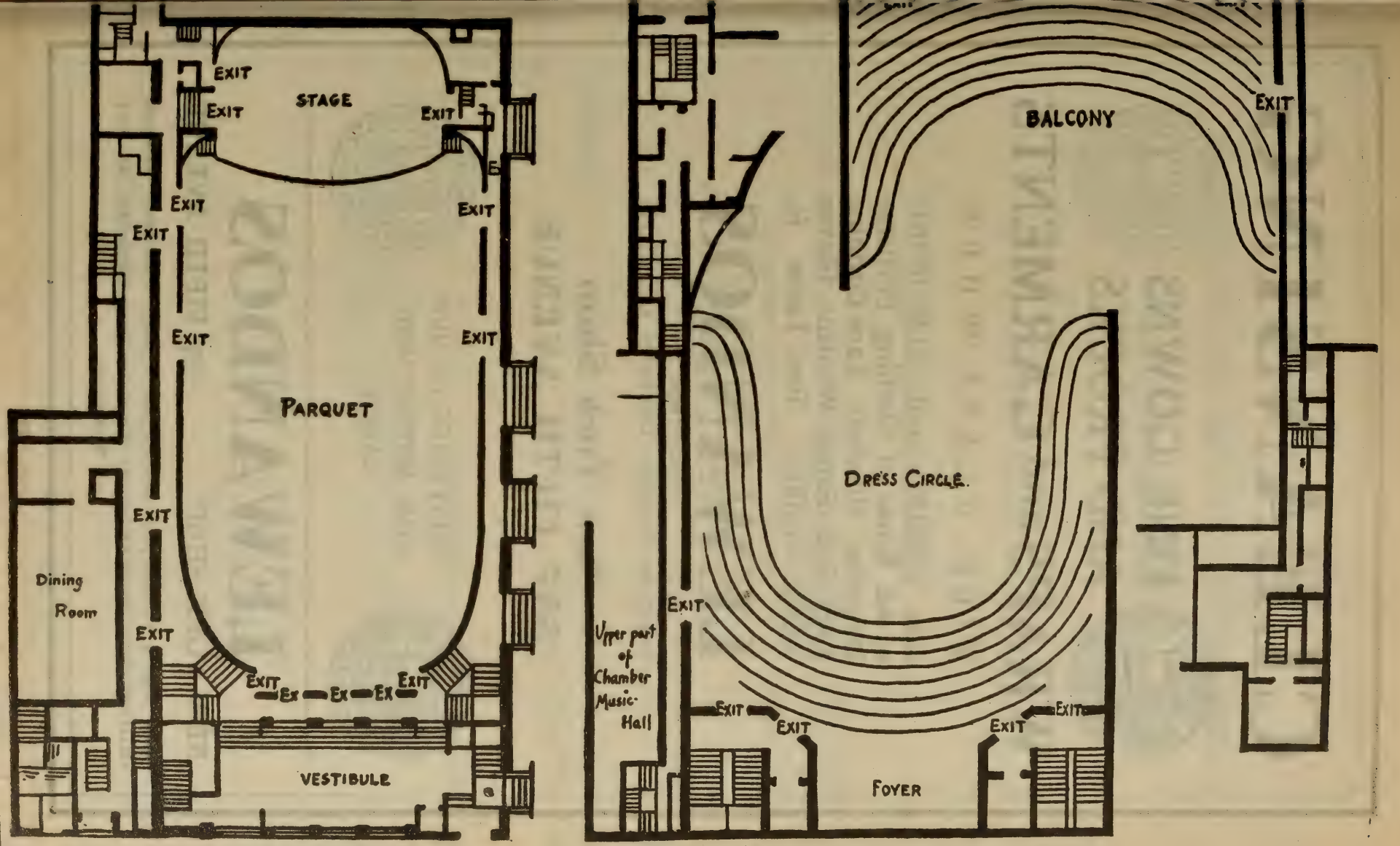
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Rimsky-Korsakoff . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

(In memory of the composer, who died June 21, 1908.)

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
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I. Ziemlich langsam; Lebhaft.
II. Romanze; Ziemlich langsam.
III. Scherzo: Lebhaft; Trio.
IV. Langsam; Lebhaft.

} Without pause.

There will be an intermission of ten minutes before the symphony.

"Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade. For her stories the Sultana borrowed from poets their verses, from folk-songs their words; and she strung together tales and adventures.

"I The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze § Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

§ "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great roc darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes. Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their

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enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, Lento, 4-4, played by solo violin against chords on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling arpeggio figure, the Wave motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the Ship, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the Sea motive is heard from the horn between the phrases, and a solo 'cello continues the Wave motive,

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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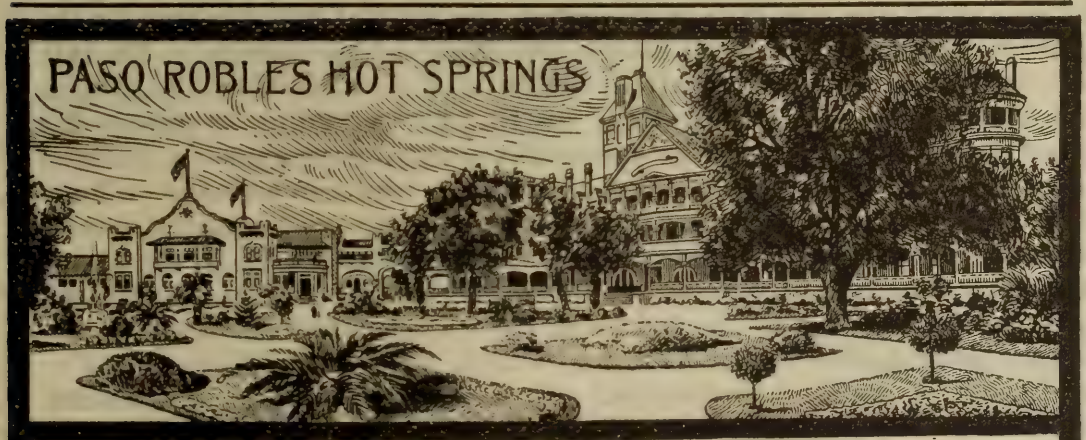
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which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."



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all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. FESTIVAL AT BAGDAD. THE SEA. THE SHIP GOES TO PIECES AGAINST A ROCK SURMOUNTED BY A BRONZE WARRIOR. CONCLUSION.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices. hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay." *

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8.

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

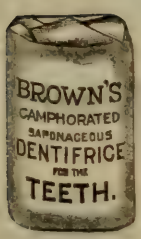
Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now

* The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893)

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

"LAMIA," THIRD SYMPHONIC POEM, (AFTER KEATS), OP. 29.

EDWARD MACDOWELL

(Born in New York, December 18, 1861; died there, January 23, 1908.)

This symphonic poem was published a few weeks ago by Arthur P. Schmidt, of Boston, Leipsic, and New York.

The score, dedicated to Henry T. Finck, has an argument printed in German and English. The English version is as follows:—

Lamia, an enchantress in the form of a serpent, loves Lycius, a young Corinthian In order to win him, she prays to Hermes, who answers her appeal by transforming her into a lovely maiden. Lycius meets her in the wood, is smitten with love for her, and goes with her to her enchanted palace, where the wedding is celebrated

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with great splendor. But suddenly Apollonius, the magician, appears; he reveals the magic. Lamia again assumes the form of a serpent, the enchanted palace vanishes, and Lycius is found lifeless.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, tam-tam, and the usual strings.

The introductory section is a slow movement, Lento misterioso, con tristezza, 9-8, with a theme that is afterward much used in various forms. After a long, stormy crescendo and crashing climax, an episode for wind instruments and strings (3-4) leads to an Allegro con fuoco, B-flat major, 9-8. This movement opens with a fanfare passage for muted horns with theme for violins. The passage for horns, reinforced by bassoons, returns fortissimo. There is development of this thematic material. The contrasting section is a Più moderato, e con tenerezza, with a long and flowing theme. After a return to the mood of the opening measures, comes a long Allegro con fuoco, with restless theme for first violins. A fortissimo section, maestoso, changes the mood, but only for a moment. The fury of the Allegro subsides. The clarinet laments. The poem ends with a few furious measures.

I am indebted to Mrs. Edward MacDowell for the following information concerning the composition and history of the work: "It ["Lamia"] was written in 1888, that is to say practically finished, though the score was not in shape until the following year. We were in Wiesbaden,* then, living in the little cottage we had on the edge of the forest. . . . Edward worked feverishly on the 'Lamia,' realizing that his few free years were coming to an end. Both Shelley and Keats had taken hold of him that year, for, strange to say, they were unknown to him before we were married. He read them with the vivid imagination with which the unreal always filled him, though in a way the 'Lamia' seemed a strange subject for him to choose. It was never published until now for the simple reason that, when he would have been glad to see it in print, he did not have the money necessary, nor had he had the opportunity of hearing it played.

"When we came to America, he ran up against the fact that it would be impossible for him to get any orchestra to try over a composition for him in a rehearsal unless it were going to be played in a concert. He never wanted to publish a work unheard, and in Germany it had been a simple and easy thing to accomplish. I can see, as if it were yesterday, the kindly faces of the members of different orchestras in Wiesbaden, Darmstadt, Frankfort, so willing to help out the young American by trying over his compositions. As I think of it now, it seems quite wonderful, the ease with which all this came. For instance, the 'Hamlet and Ophelia,' I think, was tried over at least

* Frankfort had little interest for MacDowell after the death of Raff in 1882. In 1884 he married Miss Marian Nevins, of New York, and in 1885 he made his home at Wiesbaden until he returned to America. At Wiesbaden he gave his undivided attention to composition, and, according to the statement in Mr. Lawrence Gilman's "Edward MacDowell" (London and New York, 1905), he wrote at Wiesbaden all that is comprised between his Op. 23 and 35,—the second pianoforte concerto; the four pieces of Op. 24; "Lancelot and Elaine," for orchestra; the songs, "From an Old Garden"; three songs for male chorus; the "Idyls" and "Poems" for pianoforte after Goethe and Heine; the orchestral pieces, "The Saracens" and "The Beautiful Alda" (after the "Song of Roland"); the "Poems" for pianoforte,—"The Eagle," "The Brook," "Moonshine," "Winter"; the songs of Op. 33 and Op. 34; and the Romance for 'cello and orchestra.—P. H.

twice. The only grumble I ever heard was over the voice parts. I copied most of them, and the early ones must have been awful! I can hear an old musician say under his breath, 'Schrecklich copiert,' until he saw my look of distress and guessed the truth! Then he gave me a kindly nod, as much as to say, 'You will improve.'

"When the money was there for the necessary expense, or when he might have been able to have it printed for nothing, it was too late. Edward felt then that the 'Lamia' belonged to a period quite different from the work he was doing, and he was most critical about work he had finished. I think I do not exaggerate when I say, I doubt whether he would have published any of his compositions if they had been laid aside for even three or four years. He was merciless in his judgment of himself. But, as it chanced, he never had any trouble in finding a publisher for all he wrote, though with the orchestral things, as I said before, he helped pay for all the early compositions.

"As the years rolled on, newer music pushed 'Lamia' aside, though it was always on the list of his printed works. Finally, his feeling was that it was too late for it to appear as a recent work, too soon to stand as a youthful one. Repeatedly, he said to me, 'When I am old, I shall have it printed, though there is a lot in the orchestration I should like to change.' This he said of his printed works as well.

"I hope I shall not be misunderstood in this matter. There has not been one particle of vanity in wishing to add to Edward's published works, and, fine as the 'Lamia' may or may not be, I think I am not wrong in saying that his reputation in the future will rest greatly

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on the work he did in the twelve years, between 1890 and 1902. The 'Lamia' was written when he was twenty-six.

"Three reasons decided me to have it published: first, because he himself repeatedly said that in years to come he would do this, and for that reason he would allow it to stay on his list of compositions; secondly, I feel the wisdom of doing this while I am still alive, and with authority can say that the 'Lamia' is in exactly the same condition it was when first written,—not one note changed; thirdly, it were better to publish it at once, during my lifetime, and avoid the possibility of any question of its authenticity in the future. Whether I have been wise or not, of that I cannot be sure. I hope the 'Lamia' will be listened to and judged for just what it is,—a youthful work, interesting as such."

MacDowell, while he was living in Boston, spoke to me about his "Lamia," but only incidentally, when the conversation was about various poets. He said, or rather he shyly admitted, that Keats's "Lamia" had impressed him so deeply that he once wrote a symphonic poem based on it. "If I ever have the time, I may rewrite it." The subject of the poem evidently interested him then, and he spoke of his own work with affection; but he said he had no wish to publish it as then written. He said at the same time that he should like to rewrite pages of his "Lancelot and Elaine." As he remembered the music of the latter symphonic poem, it was "too full of horns."

Mr. Arthur P. Schmidt, who has done much for the interests and the reputation of American composers, says that about two years before MacDowell was taken sick they drew up together a catalogue of MacDowell's compositions. This catalogue, which is now current, though published by Mr. Schmidt, includes all compositions of MacDowell in the catalogues of other publishers. In this complete catalogue the "Lamia" was included in the list of orchestral works, though no publisher was then named. When Messrs. MacDowell and Schmidt were at work on this catalogue, the former destroyed manuscripts that he did not wish to leave behind him, for, though he was apparently robust, he had then the premonition that he should not live after his forty-fifth birthday, and this he said to Mr. Schmidt. Among these manuscripts was a sketch of a string quartet. I am told that a manuscript of three movements of a symphony is now in existence, but there was never any thought of publishing this work either when the composer was living or since his death.

Keats was fond of Robert Burton's "Anatomy of Melancholy." Charles Brown gave him a copy* of it in 1819. Keats read it carefully "with pen in hand, scoring the margins constantly, even when not annotating and underlining freely. He also began an index of special passages on the last fly-leaf. Now and again his note is but a word, a name, or a parallel quotation; once it is but a note of exclamation. His underlinings are full of interesting suggestions connected with his life and works."

He found the story of Lamia in Burton's book: "Third Partition, Second Section, First Member, First Subsection: Heroical Love causeth Melancholy. His Pedigree, Power, and Extent." And the story is told as follows:—

* After the death of Keats this book went back to Brown, whose son, Major Charles Brown, of Taranaki, New Zealand, gave it to Sir Charles Dilke.

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PROGRAMME

PART I.

a.	Der Lindenbaum	Franz Schubert
b.	Rastlose Liebe	
c.	Dein Angesicht	Robert Schumann
d.	Die Soldatenbraut	
e.	Er ist's	
f.	An die Nachtigall	Johannes Brahms
g.	O liebliche Wangen	

PART II.

a.	Rosen bluthen im Grunde	Christian Sinding
b.	Waldeinsamkeit	Max Reger
c.	Ein Traum	Edvard Grieg
d.	Die Nacht—Morgen	Richard Strauss
e.	Einen Sommer lang	Eduard Schutt
f.	Es muss was Wunderbares sein	Franz Ries
g.	Neue Liebe	Anton Rubinstein

PART III.

a.	Les Cloches	Claude Debussy
b.	Aquarelle No. 1; Green	
c.	Les Berceaux	Gabriel Faure
d.	Moja Pieszczotka	I. J. Paderewski
e.	Davfnoal pod volshebnie zvoukee	Anton Arensky
f.	Drobitsa e pleschet	Cesar Cui
g.	A Love Symphony	Isidore Luckstone
h.	The Nightingale has a Lyre of gold	Arthur Foote

BALDWIN PIANO USED

'Philostratus in his fourth book, 'De Vitâ Apollonii,' hath a memorable instance in this kind, which I may not omit, of one Menippus Lycius, a young man twenty-five years of age, that, going between Cenchreas and Corinth, met such a phantasm in the habit of a fair gentlewoman, which, taking him by the hand, carried him home to her house in the suburbs of Corinth, and told him she was a Phœnician by birth, and if he would tarry with her, 'he would hear her sing and play, and drink such wine as never any drank, and no man should molest him; but she being fair and lovely would live and die with him that was fair and lovely to behold.' The young man, a philosopher, otherwise staid and discreet, able to moderate his passions, though not this of love, tarried with her awhile to his great content, and at last married her, to whose wedding, amongst other guests, came Apollonius, who, by some probable conjectures, found her out to be a serpent, a lamia, and that all her furniture was like Tantalus' gold described by Homer, no substance, but mere illusions. When she saw herself descried, she wept and desired Apollonius to be silent, but he would not be moved, and thereupon she, plate, house and all that was in it, vanished in an instant: many thousands took note of this fact, for it was done in the midst of Greece."

There is a striking version of this tale in Alexandre Dumas' fantastical "Isaac Laquedem," which was never completed; and in Flaubert's "Temptation of St. Anthony," Damis tells the story to Anthony, while Apollonius stands by silently exulting.

Keats wrote from Winchester to his brother George; September 18, 1819: "I have been reading over a part of a short poem I have composed lately called 'Lamia,' and I am certain there is that sort of fire in it which must take hold of people in some way. Give them either pleasant or unpleasant sensation,—what they want is a sensation of some sort." He had written to Benjamin Bailey on August 15 of the same year: "I have written two tales, one from Boccaccio called 'The Pot of Basil,' and another called 'St. Agnes's Eve,' on a popular superstition, and a third called 'Lamia' (half finished)." We know from a letter of Keats to Reynolds that the first part of the poem was finished by July 12 of that year. "I have great hopes of success," he added, "because I make use of my judgment more deliberately than I have yet done; but in case of failure with the world, I shall find my content." The extract from Burton is not in the manuscript copy; but there is this foot-note on page 1: "The groundwork of this story will be found in Burton's 'Anatomy of Melancholy,' Part 3, Sect. 3, Memb. 1st, Subs. 1st."

SYMPHONY IN D MINOR, NO. 4, OP. 120 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly instrumentated at Düsseldorf in 1851. The first performance of the original version at the

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PROGRAMME, DECEMBER 17

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Salve Regina . . Palestrina
Virgam Virtutis Tuae . Leo
Blessing, Glory, and Wisdom Bach
Old French Christmas Songs, arranged by . . . Geväert
Salve Regina . . Schubert

PART II.

Nänie Brahms
Awake! Awake! . . Bantock
Songs, Op. 69 . . Lassen
There is Sweet Music / O! Wild West Wind! . Elgar

Boxes and tickets now on sale at office of the Societies, 1 West 34th Street, Telephone 2956-38, and at Box Office, Carnegie Hall.

Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness,

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no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

This symphony was performed in Boston for the first time at a Philharmonic Concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

PART I.

1. Symphony in D minor, No. 4 *Schumann*
(First time in Boston.)

2. Grand Fantasia for Violin *Ernst*
Mr. Eduard Mollenhauer.*

3. Second Part from "Hymn of Praise" *Mendelssohn*
(By request.)

PART II.

4. Grand Overture to Goethe's "Faust" *Wagner*
(By request.)

5. La Sylphide: Grand Fantasia *Mollenhauer*
Mr. Eduard Mollenhauer.

6. Terzetto from "Attila" (with solos for clarinet, English horn, and bassoon) *Verdi*
Messrs. Schultz, de Ribas, Hunstock.

7. Overture, "Semiramis" *Rossini*

Mr. John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was said for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.† Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony Concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" Symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

* Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a membe of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre n Boston in the season of 1905–06.

† Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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Thursday Evening, December 3

At 8.15

SECOND MATINEE

Saturday Afternoon, December 5

At 2.30

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons, This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure: the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The Trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

For a poetic appreciation of the many beauties of this romantic symphony see W. J. Henderson's "Preludes and Studies" (New York, 1891).

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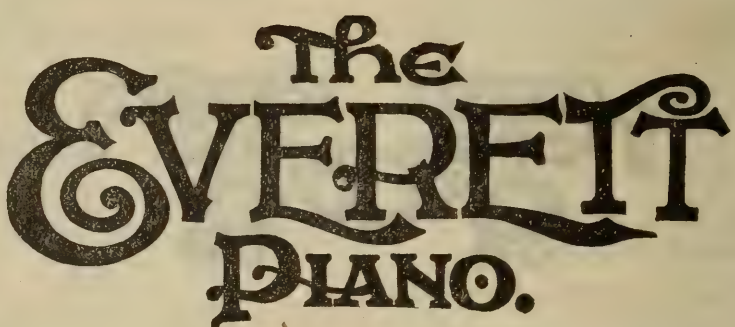
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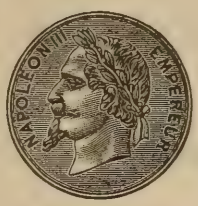
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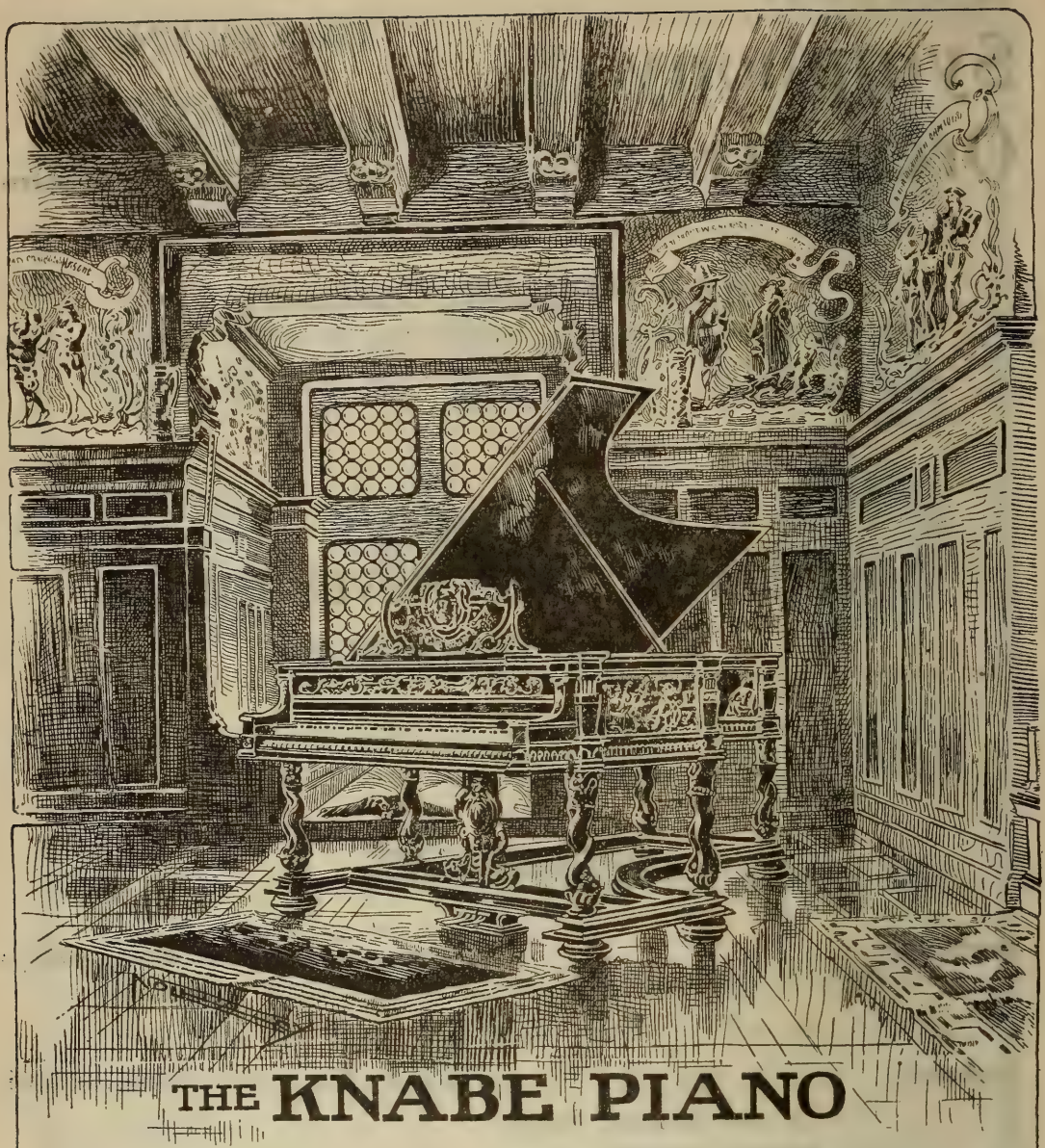
Brahms Symphony No. 1, in C minor, Op. 68

I. Un poco sostenuto; Allegro.
II. Andante sostenuto.
III. Un poco allegretto e grazioso.
IV. Adagio; Allegro non troppo, ma con brio.

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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven's opera, "Fidelio, oder die eheliche Liebe," with text adapted freely by Joseph Sonnleithner from the French of Bouilly ("Léonore; ou, L'Amour Conjugal," a "fait historique" in two acts and in prose, music by Gaveaux, Opéra-Comique, Paris, February 19, 1798), was first performed at Vienna, November 20, 1805, with Anna Pauline Milder,* afterward Mrs. Hauptman, as the heroine. The first performance in Boston was on April 1, 1857, with Mrs. Johannsen. Miss Berkiel, Beutler,† Neumann, Oehlein, and Weinlich as the chief singers.

"Leonore" No. 2 was the overture played at the first performance in Vienna. The opera was withdrawn, revised, and produced again on March 29, 1806, when "Leonore" No. 3, a remodelled form of No. 2, was played as the overture. The opera was performed twice, and then withdrawn. There was talk of a performance at Prague in 1807,

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and she was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances. She was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin,—a favor she asked shortly before her death.

† Mr. Beutler sang that night for the last time. He had a cold, and the physician warned him against singing, but the audience filled the theatre, and he was persuaded. He became hoarse immediately after the performance, and, as his vocal cords were paralyzed, he never sang again. Mendelssohn, who had given him musical instruction, praised his voice, but urged him not to use it in opera, as it would not stand the wear and tear. Beutler then gave up the ambition of his life, but in the Revolution of 1848 he and other students at Heidelberg were obliged to leave the country. He came to the United States, and yielded to the temptation of a good offer from an opera manager. He became an understudy of Mario, then the misfortune befell him. I am indebted for these facts to Beutler's daughter, Mrs. Clara Tippett, of Boston.

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and Beethoven wrote for it a new overture, in which he retained the theme drawn from Florestan's air, "In des Lebens Frühlingstagen," but none of the other material used in Nos. 2 and 3. The opera was not performed, and the autograph of the overture disappeared. "Fidelio" was revived at Vienna in 1814, and for this performance Beethoven wrote the "Fidelio" overture. We know from his diary that he "rewrote and bettered" the opera by work from March to May 15 of that year.

The dress rehearsal was on May 22, but the promised overture was not ready. On the 20th or 21st Beethoven was dining at a tavern with his friend Bartolini. After the meal was over, Beethoven took a bill-of-fare, drew lines on the back of it, and began to write. "Come, let us go," said Bartolini. "No, wait awhile: I have the scheme of my overture," answered Beethoven, and he sat until he had finished his sketches. Nor was he at the dress rehearsal. They waited for him a long time, then went to his lodgings. He was fast asleep in bed. A cup and wine and biscuits were near him, and sheets of the overture were on the bed and the floor. The candle was burnt out. It was impossible to use the new overture, which was not even finished. Schindler said a "Leonore" overture was played. According to Seyfried the overture used was that to "The Ruins of Athens," and his view is now accepted, although Treitsche asserted that the "Prometheus" overture was the one chosen. After Beethoven's death a score of an overture in C was found among his manuscripts. It was not dated, but a first violin part bore the words in the composer's handwriting: "Overtura in C, charakteristische Ouverture. Violino I." This work was played at Vienna in 1828, at a concert, as a "grand characteristic overture" by Beethoven. It was identified later, and circumstances point to 1807 as the date of composition.

The order, then, of these overtures, according to the time of composition, is now supposed to be "Leonore" No. 2, "Leonore" No. 3, "Leonore" No. 1, "Fidelio." It may here be added that Beethoven wished, and for a long time insisted, that the title of his opera should be "Leonore"; and he ascribed the early failures to the substitution of the title "Fidelio." But the manager of the theatre and friends of

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Beethoven insisted with equal force on "Fidelio," because the same story had been used by Gaveaux ("Léonore," Opéra-Comique, Paris, 1798) and Paër ("Leonora," Dresden, 1805).

It is said that "Leonore" No. 2 was rewritten because certain passages given to the wood-wind troubled the players. Others say it was too difficult for the strings and too long. In No. 2, as well as in No. 3, the chief dramatic stroke is the trumpet signal, which announces the arrival of the Minister of Justice, confounds Pizarro, and saves Florestan and Leonore.

The "Fidelio" overture is the one generally played before performances of the opera in Germany, although Weingartner has tried earnestly to restore "Leonore" No. 2 to that position. "Leonore" No. 3 is sometimes played between the acts. "Leonore" No. 1 is not often heard either in theatre or in concert-room. Marx wrote much in favor of it, and asserted that it was a "musical delineation of the heroine of the story, as she appears before the clouds of misfortune have settled down upon her."

The "Leonore" No. 2 was Beethoven's first grand overture; and in general scope and in the richness of development it was far in advance of its time. There is still more pronounced dramatic development in the No. 3. The exceedingly long free fantasia of No. 2 is shortened, and its character is changed. In No. 2, between the trumpet-calls, there is a return to certain developments of the chief theme. This does not appear in No. 3, but there are some measures from the "Song of Thanksgiving" in the scene in the opera where these trumpet-calls

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are heard, and the return to the first theme occurs only after the episode is over. The thematic material of Nos. 2 and 3 is practically the same, but the differences in treatment are great and many.

"Leonore" No. 2 begins with a slow introduction, adagio, C major, 3-4. There are bold changes of tonality. Clarinets, bassoons, and horns enter with a slow cantilena from Florestan's air in the prison scene. The main portion of the overture, allegro, C major, 2-2, begins pianissimo, with an announcement of the first theme, which is not taken from the opera itself. The second theme, in oboe and 'cellos against arpeggios in violins and violas, is borrowed, though altered, from the Florestan melody heard in the introduction. In the free fantasia there is first a working-out of the first theme in imitative counterpoint. Then the second theme enters in F major, then in C minor; and the work on the first theme is pursued at length, until the climax rushes to the celebrated trumpet-call, which is different in tonality and in other respects from the one in No. 3. The second call is followed by strange harmonies in the strings. There are a few measures, adagio, in which the Florestan melody returns. This melody is not finished, but the violins take up the last figure of wood-wind instruments, and develop it into the hurry of strings that precedes the coda. This well-known passage is one-half as long as the like passage in No. 3. The coda, presto, in C major (2-2), begins in double fortissimo on a diminution of the first theme; and that which follows is about the same as in No. 3, although there is no ascending chromatic crescendo with the new and brilliant appearance of the first theme, nor is there the concluding roll of kettledrums.

This overture and No. 3 are both scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a pair of kettledrums, strings.

The No. 3 begins, to quote Mr. Apthorp, "with one of Beethoven's most daring harmonic subtleties. The key is C major; the strings, trumpets, and kettledrums strike a short fortissimo G (the dominant of the key), which is held and diminished by the wood-wind and horns, then taken up again piano by all the strings in octaves. From this G the strings, with the flute, clarinets, and first bassoons, now pass

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step by step down the scale of C major, through the compass of an octave, landing on a mysterious F-sharp, which the strings thrice swell and diminish, and against which the bassoons complete the chord of the dominant seventh and at last of the tonic of the key of B minor. From this chord of B minor the strings jump immediately back to G (dominant of C major), and pass, by a deceptive cadence, through the chord of the dominant seventh and minor ninth to the chord of A-flat major. Here we have in the short space of nine measures a succession of keys—C major, B minor, A-flat major—such as few men before Beethoven would have dared to write; but such is the art with which this extraordinary succession is managed that all sounds perfectly unforced and natural." After the key of A-flat major is reached, clarinets and bassoons, supported by strings and two sustained notes for trombones, play the opening measures of Florestan's air, "In des Lebens Frühlingstagen" (act ii. of the opera). The buoyant theme of the Allegro, C major, begins pianissimo in first violins and 'cellos, and grows in strength until the whole orchestra treats it impetuously. The second theme has been described as "woven out of sobs and pitying sighs." The working-out consists almost wholly in alternating a pathetic figure, taken from the second theme and played by the wood-wind over a nervous string accompaniment, with furious outbursts from the whole orchestra. Then comes the trumpet-call behind the stage. The twice repeated call is answered in each instance by the short song of thanksgiving from the same scene: Leonore's words are, "Ach! du bist gerettet! Grosser Gott!" A gradual transition leads from this to the return of the first theme at the beginning of the third part (flute solo). This third part is developed in general as the first, and leads to a wildly jubilant coda.

The overture "Leonore" No. 3 was first played in Boston at a concert of the Musical Fund Society on December 7, 1850. Mr. G. J. Webb was the conductor. The score and the parts were borrowed, for the programme of a concert by the society on January 24, 1852, states that the overture was then "presented by C. C. Perkins, Esq."

Bouilly, a pompous, foolish fellow they say, wrote other librettos,



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among them the book of Cherubini's "Les Deux Journées" ("The Water-carrier"), and the authors of "Annales Dramatiques" (Paris, 1809) state that the interest of his plots and the skill shown in their construction were the features that distinguished his work and brought extraordinary success.

Pierre Gaveaux, who set music to this libretto, was a singer as well as composer. Born at Béziers in 1761. he was as a boy a chorister, and, as he was intended for the priesthood, he learned Latin and pursued other necessary studies. But, like the hero in the elder Dumas's "Olympe de Clèves," he left the church, and appeared as an operatic tenor at Bordeaux. In 1789 he went to Paris, and was the first tenor at the Théâtre de Monsieur; when the Feydeau Theatre was opened in 1791, Gaveaux sang there for the rest of his singing life. He composed thirty-six or thirty-seven operas. In 1812 his mind was affected, and he was obliged to leave the stage for some months. He returned, cured, as it was thought, but in 1819 he was again insane, and he died in a madhouse near Paris in 1825. During his earlier years his voice was light, flexible, agreeable, and he was an expressive and even passionate actor; but during the last ten years of his career his tones were nasal and without resonance. He created the part of Florestan in his "Léonore." The part of the heroine was created by Julie Angélique Legrand, known on the stage as Mme. Scio. She was born at Lille in 1768. An army officer ran off with her and abandoned her, and she was obliged to support herself at the age of eighteen by singing in the theatre. At first her engagements were in the provinces, and at Montpellier she was in the company with Gaveaux. She married at Marseilles in 1789 a violinist, Etienne Scio. She went to Paris in 1791, and the next year she joined the Opéra-Comique company, and soon made a brilliant reputation. Her voice was pure and sonorous, she was an excellent musician, and she was a most intelligent actress, both in comedy and tragedy. Too ambitious, she assumed certain parts that were too high for her voice, which soon showed wear. A widow in 1796, she made an unhappy second marriage, which was dissolved by mutual consent, and she died of consumption at Paris in 1807.

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Berlioz tells us that Gaveaux's opera was considered a mediocre work in spite of the talents of the two chief singers, and that the score was extremely weak; but he praises Gaveaux's music to Rocco's song about gold for its melody, diction, and piquant instrumentation. Gaveaux used trombones sparingly, yet he introduced them in the Prisoners' chorus. Berlioz also says that when "Fidelio" was performed at the Théâtre Lyrique, Paris, the manager, Carvalho, wished to introduce as the characters in Bouilly's situations Ludovic Sforza, Jean Galeas, Isabelle d'Aragon, and Charles VIII., and to have the scenes at Milan, 1495, for the purpose of more brilliant costumes and tableaux. Was this the revival in 1860, when Carré and Barbier signed the libretto, and Pauline Viardot impersonated the heroine?

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Ham-

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burg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

SYMPHONY IN C MINOR, NO. 1, OP. 68 JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

Brahms was not in a hurry to write a symphony. He heeded not the wishes or demands of his friends, he was not disturbed by their impatience. As far back as 1854 Schumann wrote to Joachim: "But where is Johannes? Is he flying high or only under the flowers? Is he not yet ready to let drums and trumpets sound? He should always keep in mind the beginning of the Beethoven symphonies: he should try to make something like them. The beginning is the main thing; if only one makes a beginning, then the end comes of itself."

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Just when Brahms began to make the first sketches of this symphony is not known. He was in the habit, as a young man, of jotting down his musical thoughts when they occurred to him. Later he worked on several compositions at the same time and let them grow under his hand. There are instances where this growth was of very long duration. He destroyed the great majority of his sketches. The few that he did not destroy are, or were recently, in the Library of the Gesellschaft der Musikfreunde at Vienna.

We know that in 1862 Brahms showed his friend Albert Dietrich * an early version of the first movement of the symphony. Brahms was then sojourning at Münster. He composed in the morning, and the afternoon and evening were spent in excursions or in playing or hearing music. He left Hamburg in September of that year for his first visit to Vienna, and wrote to Dietrich shortly before his departure that the symphony was not ready, but that he had completed a string quintet in F minor.

This first movement was afterward greatly changed. He told his friends for several years afterward that the time for his symphony had not yet arrived. Yet Theodor Kirchner wrote to Marie Lipsius that Brahms had carried this symphony about with him "many years" before the performance; and Kirchner said that in 1863 or 1864 he had talked about the work with Clara Schumann, who had then showed him portions of it, whereas "scarcely any one knew about the second symphony before it was completed, which I have reason to believe was after the first was ended; the second, then, was chiefly composed in 1877." In 1875 Dietrich visited Brahms at Zigelhausen, and he saw his new works, but when Dietrich wrote his recollections he could not say positively what these works were.

The first performance of the Symphony in C minor was from manuscript at Carlsruhe by the grand ducal orchestra, November 4, 1876. Dessoff conducted and the composer was present. Brahms conducted

* Albert Hermann Dietrich was born August 28, 1829, near Meissen. He studied music in Dresden and at the Leipsic Conservatory. In 1851 he went to Düsseldorf to complete his studies with Schumann. He conducted the subscription concerts at Bonn from 1855 till 1861, when he was called to Oldenburg as court conductor. He retired in 1890 and moved to Berlin, where he was made an associate member of the Königliche Akademie der Künste and in 1899 a Royal Professor. He composed two operas, a symphony, an overture, choral works, a violin concerto, a 'cello concerto, chamber music, songs, piano pieces.

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the performances of it at Mannheim a few days later and on November 15, 1876, at Munich. He also conducted performances at Vienna, December 17, 1876; at Leipsic, January 18, 1877; and at Breslau, January 23, 1877. Before the concert in Vienna certain persons were allowed to hear the symphony played as a pianoforte duet by Brahms and Ignaz Brüll.

Early in 1877 Cambridge University offered Brahms an honorary degree. If he had accepted it, he would have been obliged to go to England, for it is one of the University's statutes that its degrees may not be conferred *in absentia*. Brahms hesitated about going, although he was not asked to write a work for the occasion. The matter was soon settled for him: the directors of the Crystal Palace inserted an advertisement in the *Times* to the effect that, if he came, he would be asked to conduct one of their Saturday concerts. Brahms declined the honor of a degree, but he acknowledged the invitation by giving the manuscript score and parts of the symphony to Joachim, who led the performance at Cambridge, March 8, 1877, although Mr. J. L. Erb, in his "Brahms," says that Stanford conducted. The programme included Bennett's overture to "The Wood Nymph," Beethoven's Violin Concerto (Joachim, violinist), Brahms's "Song of Destiny," violin solos by Bach (Joachim), Joachim's Elegiac overture in memory of H. Kleist, and the symphony. This Elegiac overture was composed by Joachim in acknowledgment of the honorary degree conferred on him that day. He conducted the overture and Brahms's symphony. The other pieces were conducted by Charles Villiers Stanford, the leader of the Cambridge University Musical Society. The symphony is often called in England the "Cambridge" symphony. The first performance in London was at the Philharmonic concert, April 16 of the same year, and the conductor was W. G. Cusins. The symphony was published in 1877. The first performance in Berlin was on November 11 of that year and by the orchestra of the Music School, led by Joachim.

It is said that the listeners at Munich were the least appreciative; those at Carlsruhe, Mannheim, and Breslau were friendly. Dörffel wrote in the *Leipziger Nachrichten* that the symphony's effect on the

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audience was "the most intense that has been produced by any new symphony within our remembrance."

The symphony provoked heated discussion. Many pronounced it labored, crabbed, cryptic, dull, unintelligible, and Hanslick's article of 1876 was for the most part an inquiry into the causes of the popular dislike. He was faithful to his master, as he was unto the end. And in the fall of 1877 von Bülow wrote from Sydenham a letter to a German music journal in which he characterized the Symphony in C minor in a way that is still curiously misunderstood.

"One touch of nature makes the whole world kin." This quotation from "Troilus and Cressida" is regarded by thousands as one of Shakespeare's most sympathetic and beneficent utterances. But what is the speech that Shakespeare put into the mouth of the wily, much-enduring Ulysses? After assuring Achilles that his deeds are forgotten; that Time, like a fashionable host, "slightly shakes his parting guest by the hand," and grasps the comer in his arms; that love, friendship, charity, are subjects all to "envious and calumniating time," Ulysses says:—

> "One touch of nature makes the whole world kin,—
> That all, with one consent, praise new-born gauds,
> Though they are made and moulded of things past,
> And give to dust, that is a little gilt,
> More laud than gilt o'erdusted."

This much admired and thoroughly misunderstood quotation is, in the complete form of statement and in the intention of the dramatist, a bitter gibe at one of the most common infirmities of poor humanity.

Ask a music-lover, at random, what von Bülow said about Brahms's Symphony in C minor, and he will answer: "He called it the Tenth Symphony." If you inquire into the precise meaning of this characterization, he will answer: "It is the symphony that comes worthily after Beethoven's Ninth"; or, "It is worthy of Beethoven's ripest years"; or in his admiration he will go so far as to say: "Only Brahms or Beethoven could have written it."

Now what did von Bülow write? "First after my acquaintance with the Tenth Symphony, alias Symphony No. 1, by Johannes Brahms, that is since six weeks ago, have I become so intractable and so hard against Bruch-pieces and the like. I call Brahms's first symphony the Tenth, not as though it should be put after the Ninth; I should put it between the Second and the 'Eroica,' just as I think by the First Symphony should be understood, not the first of Beethoven, but the one composed by Mozart, which is known as the 'Jupiter.'"

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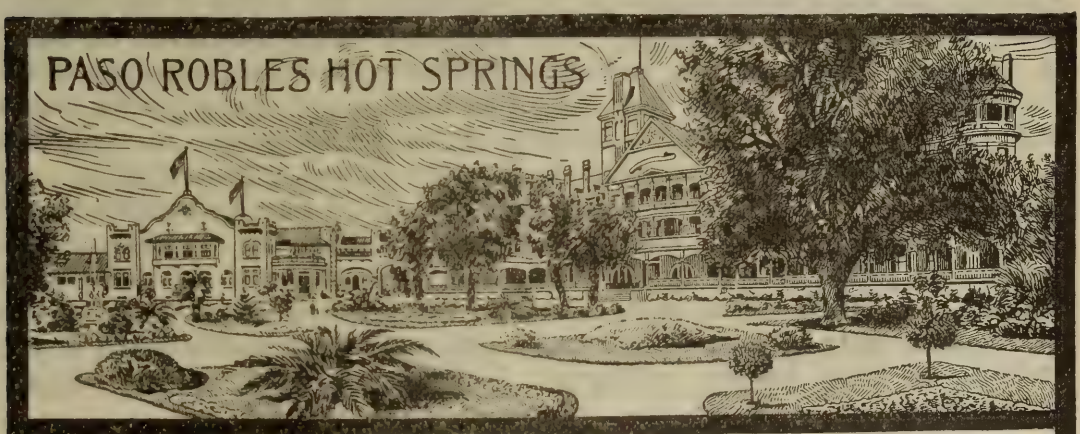
The first performance in Boston was by the Harvard Musical Association, January 3, 1878.

The New York *Tribune* published early in 1905 a note communicated by Mr. Walter Damrosch concerning the first performance of the symphony in New York:—

"When word reached America in 1877 that Brahms had completed and published his first symphony, the musical world here awaited its first production with keenest interest. Both Theodore Thomas and Dr. Leopold Damrosch were anxious to be the first to produce this monumental work, but Dr. Damrosch found to his dismay that Thomas had induced the local music dealer to promise the orchestral parts to him exclusively. Dr. Damrosch found he could obtain neither score nor parts, when a very musical lady, a pupil of Dr. Damrosch, hearing of his predicament, surprised him with a full copy of the orchestral score. She had calmly gone to the music dealer without mentioning her purpose and had bought a copy in the usual way. The score was immediately torn into four parts and divided among as many copyists, who, working day and night on the orchestra parts, enabled Dr. Damrosch to perform the symphony a week ahead of his rival."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, double-bassoon, four horns, two trumpets, three trombones, kettledrums, strings. The trombones appear only in the finale.

The first movements open with a short introduction, Un poco sostenuto, C minor, 6-8, which leads without a pause into the first movement proper, Allegro, C minor. The first four measures are a prelude to the chief theme, which begins in the violins, while the introductory phrase is used as a counter-melody. The development is vigorous, and it leads into the second theme, a somewhat vague melody of mel-



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ancholy character, announced by wood-wind and horns against the first theme, contrapuntally treated by strings. In the development wind instruments in dialogue bring back a fragment of this first theme, and in the closing phrase an agitated figure in rhythmical imitation of a passage in the introduction enters. The free fantasia is most elaborate. A short coda, built chiefly from the material of the first theme, poco sostenuto, brings the end.

The second movement, Andante sostenuto, E major, 3-4, is a pro foundly serious development in rather free form of a most serious theme.

The place of the traditional scherzo is supplied by a movement, Un poco allegretto e grazioso, A-flat major, 2-4, in which three themes of contrasted rhythms are worked out. The first, of a quasi-pastoral nature, is given to the clarinet and other wood-wind instruments over a pizzicato bass in the 'cellos. In the second part of the movement is a new theme in 6-8. The return to the first movement is like unto a coda, in which there is varied recapitulation of all the themes.

The finale begins with an adagio, C minor, 4-4, in which there are hints of the themes of the allegro which follows. And here Mr. Apthorp should be quoted:—

"With the thirtieth measure the tempo changes to più andante, and we come upon one of the most poetic episodes in all Brahms. Amid hushed, tremulous harmonies in the strings, the horn and afterward the flute pour forth an utterly original melody, the character of which ranges from passionate pleading to a sort of wild exultation, according to the instrument that plays it. The coloring is enriched by the solemn tones of the trombones, which appear for the first time in this movement. It is ticklish work trying to dive down into a composer's brain, and surmise what special outside source his inspiration may have had; but one cannot help feeling that this whole wonderful episode may have been suggested to Brahms by the tones of the Alpine-horn, as it awakens the echoes from mountain after mountain on some of the high passes in the Bernese Oberland. This is certainly what the episode *recalls* to any one who has ever heard those poetic tones and their echoes. A short, solemn, even ecclesiastical interruption by the trombones and bassoons is of more thematic importance. As the horn-tones gradually die away, and the cloud-like harmonies in the strings sink lower and lower—like mist veiling the landscape—an impressive pause ushers in the Allegro non troppo, ma con brio (in C major, 4-4 time). The introductory Adagio has already given us mysterious hints at what is to come; and now there bursts forth in the strings the most joyous, exuberant Volkslied melody, a very Hymn

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to Joy, which in some of its phrases, as it were unconsciously and by sheer affinity of nature, flows into strains from the similar melody in the Finale of Beethoven's Ninth Symphony. One cannot call it plagiarism: it is two men saying the same thing."

This melody is repeated by horns and wood-wind with a pizzicato string accompaniment, and is finally taken up by the whole orchestra, fortissimo (without trombones). The second theme is announced softly by the strings. In the rondo finale the themes hinted at in the introduction are brought in and developed with some new ones. The coda is based chiefly on the first theme.

Dr. Heinrich Reimann finds Max Klinger's picture of Prometheus Unbound "the true parallel" to this symphony.

Dr. Hermann Deiters, an enthusiastic admirer of Brahms, wrote of this work: "The first symphony in C minor strikes a highly pathetic chord. As a rule, Brahms begins simply and clearly, and gradually reveals more difficult problems; but here he receives us with a succession of harsh discords, the picture of a troubled soul gazing longingly into vacancy, striving to catch a glimpse of an impossible peace, and growing slowly, hopelessly resigned to its inevitable fate. In the first movement we have a short, essentially harmonious theme, which first appears in the slow movement, and again as the principal theme of the allegro. At first this theme appears unusually simple, but soon we discover how deep and impressive is its meaning when we observe how it predominates everywhere, and makes its energetic influence felt throughout. We are still more surprised when we recognize in the second theme, so full of hopeful aspiration, with its chromatic progression, a motive which has already preceded and introduced the principal theme, and accompanied it in the bass; and when the principal theme itself reappears in the bass as an accompaniment to the second theme, we observe, in spite of the complicated execution and the psychic development, a simplicity of conception and creative force which is surprising. The development is carried out quite logically and with wonderful skill, the recapitulation of the theme is powerful and fine, the coda is developed with ever-increasing power; we feel involuntarily that a strong will rules here, able to cope with any adverse circumstances which may arise. In this movement the frequent use of chromatic progressions and their resultant harmonies is noticeable, and shows that Brahms, with all his artistic severity, employs, when needful, every means of expression which musical art can lend him. . . . The melodious adagio, with its simple opening, a vein of

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deep sentiment running throughout, is full of romance; the coloring of the latest Beethoven period is employed by a master hand. To this movement succeeds the naïve grace of an allegretto, in which we are again surprised at the variety obtained by the simple inversion of a theme. The last movement, the climax of the work, is introduced by a solemn adagio of highly tragic expression. After a short pause, the horn is heard, with the major third, giving forth the signal for the conflict, and now the allegro comes in with its truly grand theme. This closing movement, supported by all the power and splendor of the orchestra, depicts the conflict, with its moment of doubt, its hope of victory, and moves on before us like a grand triumphal procession. To this symphony, which might well be called heroic, the second symphony bears the same relation that a graceful, lightly woven fairy-tale bears to a great epic poem."

It was Dr. Theodor Billroth, the distinguished Viennese surgeon, and not a hysterical poet, who wrote to Brahms in 1890: "The last movement of your C minor Symphony has again lately excited me in a fearful manner. Of what avail is the perfect, clear beauty of the principal subject in its thematically complete form? The horn returns at length with its romantic, impassioned cry, as in the introduction, and all palpitates with longing, rapture, and supersensuous exaltation and bliss."

The last performance of this symphony in Boston by the Boston Symphony Orchestra was on October 27, 1907.

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Love Scene from "Feuersnot," Op. 50 . . . Richard Strauss

(Born at Munich on June 11, 1864; now living at Charlottenburg,—Berlin.)

"Feuersnot," a "*Singgedicht*" in one act, music by Richard Strauss —his third opera—was produced at the Royal Opera House, Dresden, November 21, 1901. Schuch conducted. The chief parts were taken by Miss Krull and the baritone Scheidemantel.

It is said that the librettist, Ernest von Wolzogen, founded the story of "The Need of Fire," or "The Fire Famine," on an old legend of a queer incident that happened at Oudenaerde, Belgium, a very ancient town, the birthplace of Margaret of Parma, and the scene of a battle in which the French were defeated by the Allies commanded by Marlborough and Prince Eugene in 1708.

This legend runs as follows: There was once, in days of yore and in ages and times long gone before, a young fellow in Oudenaerde who loved a maiden, and sighed for her by day and night, and followed her wherever she went. She was coy and a mocker, and he could not gain from her one word of love. At last she took pity on him; and she spoke to him, and said that she would let him into her house at midnight, if he would consent to be raised to her window by means of a basket. He rejoiced with exceeding joy, and on the stroke of twelve he was under the window. A strong rope was lowered; he fastened it to the basket which he had brought, got into the basket, and was pulled toward his love. When he was about half-way up, the basket stood still, and then went round and round, until the youth, left a-hanging in the air, became dizzy. He called in vain to his sweetheart. And there he was when in the morning the laborers went each to his work. They laughed and called the crowd, and great was the mirth of the town, and cutting were the words thrown up at him. Late in the day the basket was lowered to the ground, and the poor wretch leaped from it, and ran to a neighboring forest, where he might hide his shame. His love was turned to hate, and he hunted for plots of revenge. Suddenly he saw before him an old gray man, who asked him what ailed him. The youth told him all, and the old man was moved and said: "Cheer up: we shall find a way to avenge you for such an insult. Ten generations and more shall remember it." This old man was one of the mightiest sorcerers, and many thousand devils were in his service. With their help he put out all the fire in the town. There was no fire on any hearth, there was no lamplight in the whole town, and the people were well-nigh mad with fright. They finally came together in the market-place to see what could be done, but no one knew how to find light. Then the old gray man appeared. He

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was disguised as a worthy citizen, and he said to the neighbors: "I know a way of getting fire, but the way is somewhat difficult, and the men of the council must exert all their authority to make it practicable." The citizens were glad, and they swore they would do whatever was required. Then said the gray man: "You must bring the maiden here who made the youth ridiculous in the basket, for she is the cause of the whole misfortune, and she alone can bring relief." They sent for the maiden, and in spite of her nay and tears they compelled her to take her stand in the market-place. Then the old man made them bring a table and enough candles for each burgher to have one. When this was done, a miraculous flame shot out from her fair back, and one by one the burghers lighted their candles at this flame. She stood there a long time, for hours, before all had fire; for no candle could be lighted by another candle, but each candle caught fire only from the flame that shot out from her back. And all this caused the wildest laughter. And this scene was for years represented in a stone bas-relief on the side of a fine house once lived in by the families Latour and Tassis, Vanderbroucke and Vandermeere. ("Niederländische Sagen," Leipsic, Brockhaus publisher, 1847.)

This "Love Scene" was played for the first time in Boston at a concert of the Boston Symphony Orchestra, March 8, 1902, Mr. Gericke conductor. It was played at Chicago by the Chicago Orchestra, and at New York at a concert of the Philharmonic Society, February 15, 1902. It was played for the first time at London, February 1, 1902.

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Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22,

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1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for vio-

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PROGRAMME, DECEMBER 17

PART I.

Salve Regina . . Palestrina
Virgam Virtutis Tuae . Leo
Blessing, Glory, and Wisdom Bach
Old French Christmas Songs, arranged by . . . Geväert
Salve Regina . . Schubert

PART II.

Nänie Brahms
Awake! Awake! . . Bantock
Songs, Op. 69 . . Lassen
There is Sweet Music / O! Wild West Wind! . Elgar

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lins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns; wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

The Paris correspondent of the New York *Evening Post* wrote, September 9, 1903:—

"The friends of M. Gaston Paris have just republished in a volume under the general title of 'Legends of the Middle Ages' several articles which he had inserted in various reviews. The first three articles, 'Roncevaux,' 'Le Paradis de la Reine Sibylle,' 'La Légende du Tannhäuser,' were composed between 1897 and 1901, and appeared not long before the death of Gaston Paris in the *Revue de Paris*. . . .

"A world-wide reputation has been given by the genius of Wagner to the legend of Tannhäuser:—

"'When,' says Gaston Paris, 'Richard Wagner composed in 1842 his musical drama, he was not yet fully in possession of all the ideas which he afterwards seized and realized with so much strength; but they were already floating in his mind, and he had at least indicates in the "Flying Dutchman" the idea which dominates and resumed them all, and which he incarnated so powerfully in "Tannhäuser." I

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mean that grandiose conception according to which music, closely allied to poetry and emanating from the same soul, ought to be the deepest and most pathetic interpretation of the mystery of human existence, suspended between love and death, between egoism and sacrifice, between ideal aspiration and the fascination of the senses.'

"This complete union of poetry and music was more easily derived from popular legends than from history. History is too precise and does not give scope enough to the imagination of the poet. Wagner sought his legends in the German poems of the Middle Ages, knowing little of their origin in antiquity, unconscious that they were not purely Germanic, but Celtic, that they expressed the feelings of the race to which belonged the Gauls, the Irish, the Gaels of Scotland, the inhabitants of Wales and of Brittany. Wagner did not take the legend of Tannhäuser directly from a German poem of the thirteenth century, but simply from a much more recent popular song, which he found in Heinrich Heine.* 'What an admirable poem!' said Heine in speaking of an old *Volkslied* which he reproduced. 'Except the Song of Solomon, I don't know a song more burning with love than the dialogue between Dame Venus and Tannhäuser. This song is like a love-battle: you see flowing in it the reddest blood of the heart.' Wagner became enamoured of this legend, and saw in it an expression of the struggle between carnal love and pure and ideal love. In reality, it is something different: it is the adventure of a man who, thanks to the

*See Heine's Der Tannhäuser, eine Legende" (1836).—Ed.

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love of a goddess, penetrates the supernatural regions where reigns perpetual spring. Wagner added to the legend of Tannhäuser the episode of the poetical war of the Wartburg, which has nothing to do with it. He added also the element drawn from the personage of Elisabeth, whom he created wholly, and who plays such an important part in his musical drama.

"The story of the knight Tannhäuser, of his entering the Venusberg and coming out of it, does not appear in Germany before the middle of the fifteenth century. Hermann von Sachsenheim wrote in 1453 a long poem on the enchanted mountain where Venus kept her court with her husband, Tannhäuser. About the same time there appeared a small poem in which Tannhäuser expresses his regret for having entered the Venusberg, and tells how the Pope Urban IV. refused to pardon him. Another little poem, of the middle of the fifteenth century, in the form of a dialogue, represents Tannhäuser declaring to Venus that, notwithstanding her reproaches, he counts on obtaining pardon of Jesus and his mother. But it was only in the sixteenth century that appeared the song which gave to the legend its present form, and which was so much admired by Heine. It ends with censure of the Pope for his refusal to pardon Tannhäuser. 'No Pope, no Cardinal, ought to condemn a sinner, be the sin never so great. God can always forgive.'

"'The Italian legend travelled to Germany, probably through Switzerland. The name of the Sibyl was replaced by the name of Venus, and the Venusberg long became for the Germans an object of terror and of desire; only they did not know where to place it. . . . It was in Italy that the legend must have taken its religious form, localizing itself in the mount of the Sibyl. . . . The journey to Rome seems to indicate this. It is not far from the Sibylline hills to Rome, and it is said that in fine weather the dome of St. Peter's is visible from their summit. . . . The legend of Tannhäuser as it appears in Germany in the fifteenth and sixteenth centuries is not of Germanic orgin; it goes back to the legend of the "Monte della Sibilla."'

"It must be added that this religious form of the Tannhäuser is only an adaptation to Christian ideas of a legend anterior to Christianity and probably of Celtic origin, brought to Italy from the distant shores of the Britannic sea."

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AT EIGHT

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MONDAY EVENING, NOVEMBER 9,
AT EIGHT.

PROGRAMME.

Weber Overture to the Opera "Oberon"

Schumann Symphony in D minor, No. 4, Op. 120

I. Ziemlich langsam; Lebhaft.
II. Romanze: Ziemlich langsam.
III. Scherzo: Lebhaft; Trio.
IV. Langsam; Lebhaft.

} Without pause.

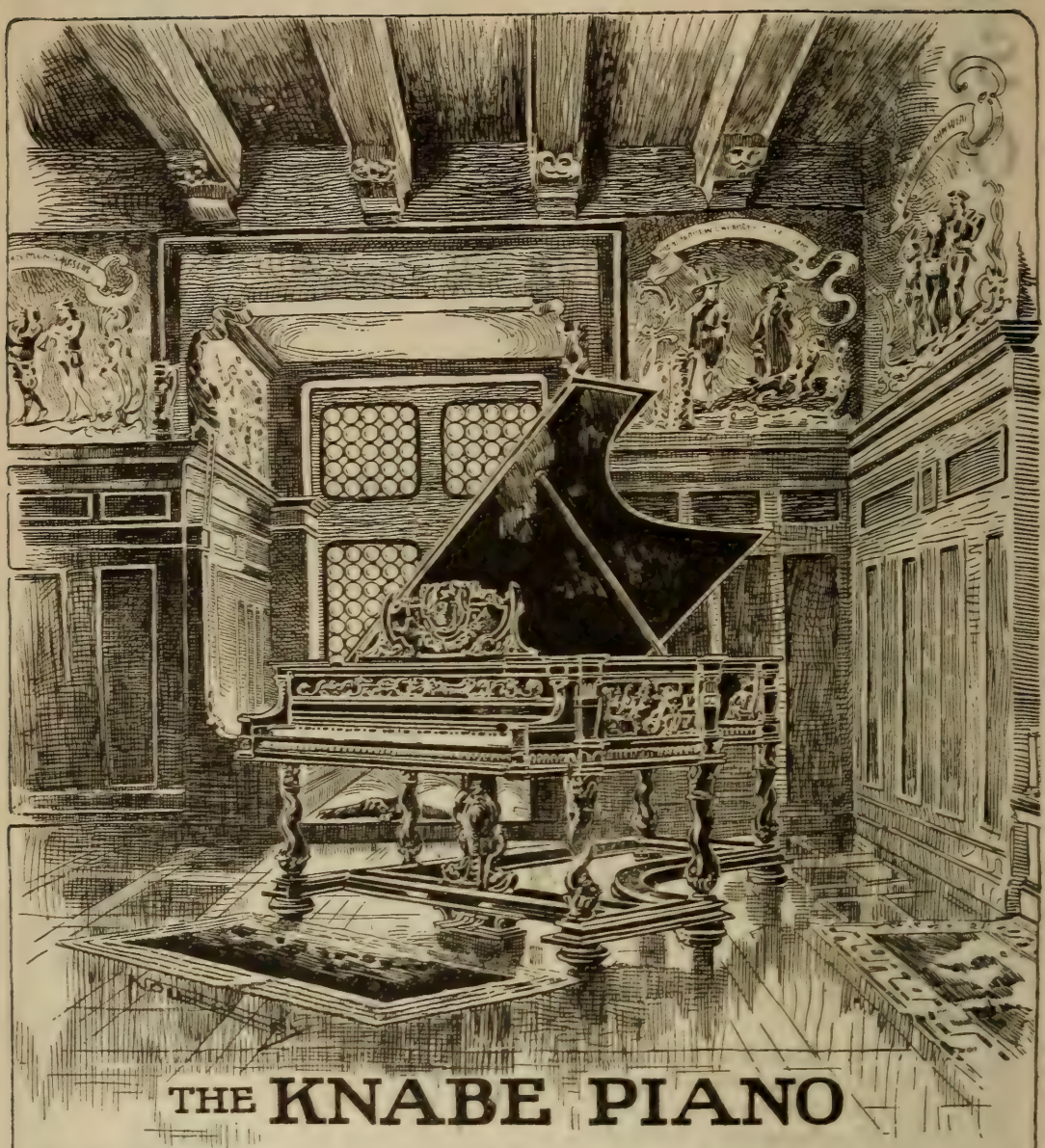
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Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act

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ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years, White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon

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the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he

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won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

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I. J. PADEREWSKI.

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(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly instrumentated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

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This symphony was performed in Boston for the first time at a Philharmonic Concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

PART I.

1 Symphony in D minor, No. 4 *Schumann*
(First time in Boston.)

2. Grand Fantasia for Violin *Ernst*
Mr. Eduard Mollenhauer.*

3. Second Part from "Hymn of Praise" *Mendelssohn*
(By request.)

PART II.

4. Grand Overture to Goethe's "Faust" *Wagner*
(By request.)

5. La Sylphide: Grand Fantasia *Mollenhauer*
Mr. Eduard Mollenhauer.

6. Terzetto from "Attila" (with solos for clarinet, English horn, and bassoon) *Verdi*
Messrs. Schultz, de Ribas, Hunstock.

7. Overture, "Semiramis" *Rossini*

Mr. John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was said for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.† Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published. It was then found that the composer had made important alterations in thematic develop-

* Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

† Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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ment. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony Concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" Symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons, This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure: the time changes from 3-4 to 2-4.

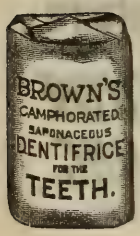
The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be

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familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The Trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures

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in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

For a poetic appreciation of the many beauties of this romantic symphony see W. J. Henderson's "Preludes and Studies" (New York, 1891).

Symphonic Poem, "The Moldau" (from "My Country," No. 2).

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. Vysehrad (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

II. Vltava* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

* "'Multava,' the Latin name of the river. But as the u is written v, Mvltava, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908.

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III. SARKA. Composed at Prague; completed February 20, 1875. Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. ZCESKYCH LUHŮV A HÁJŮV ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; "as the Germans say, "Volksweisen" or "Tanzweisen."

V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

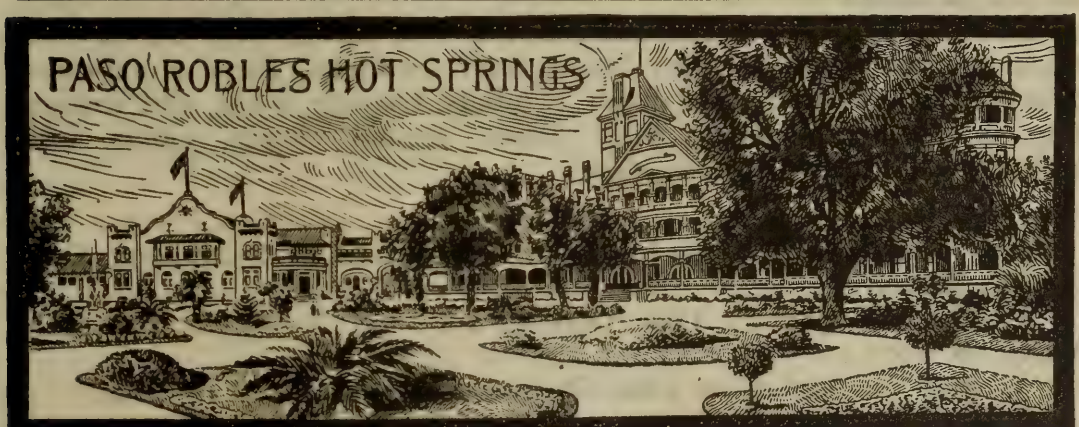
VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever

* The translation into English is by Mr. W. F. Apthorp.



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on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

"The Moldau" begins Allegro commodo non agitato E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away." "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

These works by Smetana have been performed at Symphony Concerts in Boston:—

"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903. March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.

Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

Italian Serenade for Small Orchestra Hugo Wolf

(Born at Windischgrätz, Steiermark, March 13, 1860; died in a mad-house at Vienna, February 22, 1903.)

Wolf at Vienna in 1887 composed two movements for string quartet, a "Humoristisches Intermezzo" and an "Italienische Serenade." The latter is related thematically to the "Italienische Serenade" for small orchestra, on which he worked in the course of the years 1893–94.

Only one movement, the first, was completed. Some say it was finished in 1890. A second movement, orchestrated at Traunkirchen in 1893, has only twenty-eight measures. Its chief theme is a gentle song. The third movement, composed early in December, 1897, when the unfortunate man was at Dr. Svetlin's asylum in Vienna, has about forty measures. It is entitled "Tarantella," and in this movement he introduced the celebrated "Funiculì-Funiculà"* melody of Denza, of which he was fond.

The score of this finished movement, edited by Max Reger, was published in 1903. The piece is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, solo viola, and the usual strings. In the original version the English horn was used instead of the solo viola.

Wolf did not hear this music in his lifetime. The Serenade as a quartette was performed in Vienna in January, 1904, and the applause was so great that the performance was repeated. On January 29 of the same year the Serenade was performed at an orchestral concert of the Styrian Music Society.

The first performance of this orchestral serenade in the United States was by the Chicago orchestra at Chicago, January 21, 1905.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, led by Mr. Gericke, April 1, 1905.

The string quartette Italian Serenade, edited by Max Reger, was played for the first time in Boston by the Kneisel Quartette, October 25, 1904, and repeated by request at a concert of the same club, March 14, 1905.

The movement is a rondo on piffero † melodies. It opens in G major,

* This Neapolitan ditty was composed by Luigi Denza in 1880, and was soon known throughout the world. Richard Strauss, believing it to be a folk-tune, introduced it as the chief theme of the fourth movement, "Neapolitan Folk Life," of his symphonic fantasia, "From Italy."

† The pifaro, or piffero, is an old form of the oboe, still in use in some districts of Italy and the Tyrol. It was formerly called the "Schalmey." The *pifferari* are peasants who come to Rome in Christmas-tide to pipe pastoral melodies to the street Madonnas. "The Pastoral Symphony" in "The Messiah" is based on such tunes.

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"Äusserst lebhaft" (as lively as possibly), 3-8. The chief theme, which returns after two long spun-out interruptions, is given to the solo viola. The *pifferari* are soon heard, for there is a droning-bass with empty fifths. The development of the chief theme is divided into three sections easily distinguished by characteristic, melodic use of solo instruments. The first episode begins with a 'cello theme, "with great expression," 6-8, which is followed by a phrase for oboe. A crescendo leads to a dashing melody, which, to borrow Dr. Ernst Decsey's phrase, has Chianti in its veins,—tutti, and in a fiery manner, *ff*. At the end of this episodic section the violins bring the chief melody back, and a solo flute furnishes an opposing melody. There is free development of the chief theme. A violoncello solo leads to the second episode. A short period in imitation breaks the song of this serenade; a crescendo follows, and after a fortissimo is reached there is a dreamy theme for the solo viola. Fantastically colored measures (tremolo of muted strings) prepare the repetition of the chief theme. This time there is no new development; the movement ends with the few introductory measures, as it began. (See "Hugo Wolfs Letzten Jahren," by Dr. Ernst Decsey, of Graz, an article published in *Die Musik* (1901, pp. 215–220), Professor Dr. H. Reimann's notes to the Berlin Philharmonic Concerts, October 10, 1904, and Dr. Ernst Decsey's "Hugo Wolf" in four volumes (Berlin and Leipsic, 1903–06).

Philipp Wolf, the father of Hugo, was a currier, a currier against his will. The man was interested in literature and art, but he was compelled to follow the family calling. In 1867 his property was so injured by fire that he was never again prosperous. Philipp was something of a violinist and guitarist, and he was the first teacher of Hugo, the fourth of eight children. The boy learned the violin and the piano, and there was household music,—string quartets or pieces for small orchestra. From 1865 to 1869 Hugo attended the Pfarrhauptschule in his native town; in 1870–71 he went to the Gymnasium in Graz, where he took piano lessons of Joh. Buwa and violin lessons of Ferd. Casper. He then studied at the Gymnasium in St. Paul and in 1874–75 the Gymnasium at Marburg.

In 1875 Hugo entered the Vienna Conservatory. He studied harmony with Franz Krenn and the piano with Wilhelm Schenner. In 1877 he was dismissed from the Conservatory. The Director of the Conservatory was Josef Hellmesberger (1828–93), "a classical violinist and classical conversationalist, a musician *comme il faut* and a Viennese *comme il faut*, an artist whose quartet playing was as celebrated as was the legion of bonmots told by him or attributed to him, a man of the world, a distinguished character in the music life of Vienna." One day he received an astounding note, which read pretty much as follows: "You have only one more Christmas to celebrate, then your end will come. Hugo Wolf." Some humorous student played this trick on Hellmesberger and Wolf. In vain did the latter protest his innocence and show his own handwriting: he was dismissed. Then began Wolf's dark and dreary life. From 1877 to 1881 he lived in Vienna as a needy music teacher. In 1875 he had experienced a great pleasure, one that influenced him mightily. He met Richard Wagner, and for a few minutes talked with him. The fifteen-year-old boy wished to show him some of his compositions, and Wagner in a most

friendly manner told him to wait until he had written riper and more important works; but the courtesy of Wagner's refusal moved Wolf deeply, just as the performance of "Tannhäuser" at Vienna in November, 1875, had turned him into a fanatical Wagnerite. In these years of poverty Wolf became intimate with Felix Mottl and Adalbert von Goldschmidt, and they endeavored to find violin and piano pupils for him. In 1879 his lessons brought him in only thirty-six or thirty-eight guldens a month. He loathed the drudgery of teaching the dull, and he did not hesitate to address any such daughter of a most respectable family as "blödes Frauenzimmer." He had begun to compose songs in 1875. The list of his works written from 1875 to 1889 and unpublished at the time of his death is in Decsey's Life of the Composer.

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was inter-

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ested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) *Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra *Weissheimer*
Sung by Mr. RÜBSAMEN.

Concerto in A major (No. 2) for Piano *Liszt*
Mr. v. BÜLOW.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra *Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) *Weissheimer*
Chorus, "Trocknet nicht" *Weissheimer*
Chorus, "Frühlingslied" *Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques,

which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden, but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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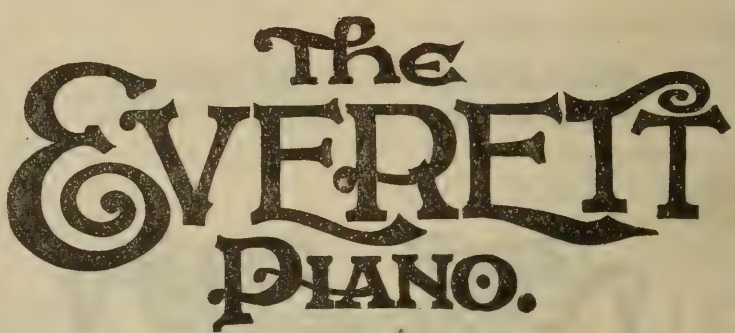
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Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Werner, H.
Berger, H.
Eichler, J.
Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Marble, E.
Goldstein, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Maquarre, D.
Brooke, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

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Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
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Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
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Trumpets.

Kloepfel, L.
Mann, J.
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Trombones.

Hampe, C.
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II. Romanze: Ziemlich langsam.
III. Scherzo: Lebhaft; Trio.
IV. Langsam; Lebhaft.

} Without pause.

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I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

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Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean!

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Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto, and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i. pp. 79–84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or, the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English music *critics* to 'wind through a key-hole'!*

"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had

*In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischtüz, says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J. R. P

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I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were none the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors. On the morning after the production of the opera I met him on the

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stage. He embraced me most affectionately, and exultingly exclaimed, 'Now we will go to work and write another opera together, and *then* they shall see what we can do!'

"Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be employed to express similar emotions in human beings, while much more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not, as the writer of 'The Life of Weber' incorrectly states, 'with the lily wand of Oberon always behind them,' but utterly hopeless of fairy aid; for the magic horn that should evoke it is lost before their trials commence, and only recovered at the last moment, to bring the opera to a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

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The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years, White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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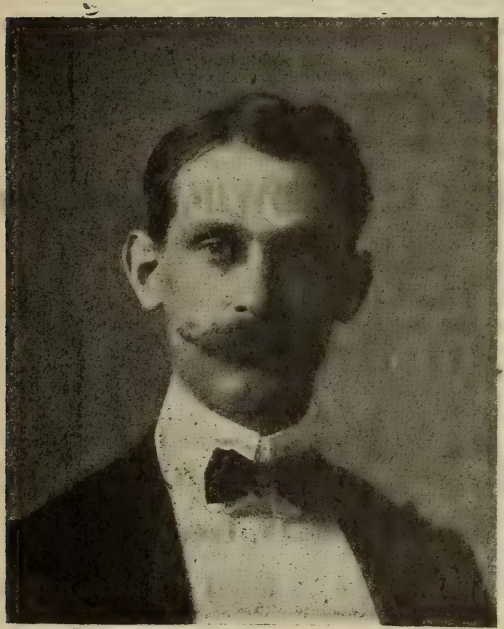
MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

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has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

SYMPHONY IN D MINOR, NO. 4, OP. 120 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly instrumentated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by

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Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satified with the symphony, and he did not publish it. In December, 1851, he revised the manuscript, and the symphony in the new form was played for the first time at the Düsseldorf Festival, May 15, 1853. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4.

This symphony was performed in Boston for the first time at a Philharmonic Concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

PART I.

1 SYMPHONY IN D MINOR, No. 4 *Schumann*
(First time in Boston.)

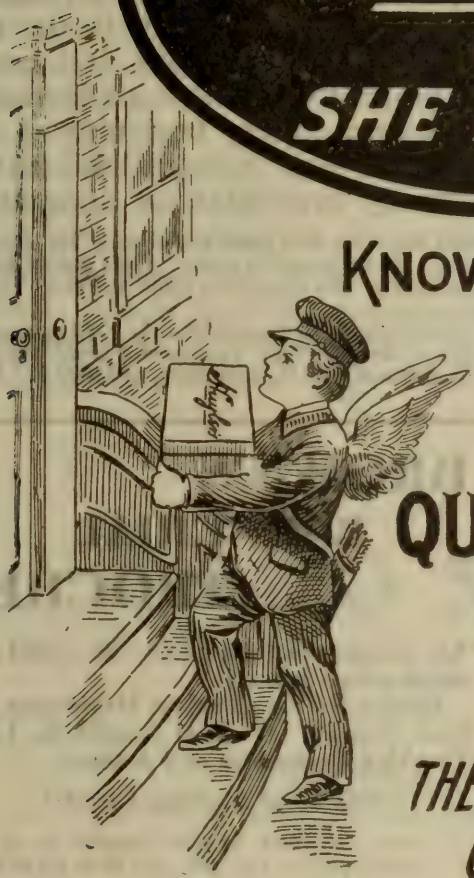
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It was said for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.† Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of

* Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

† Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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clearness to that of the second. This original version was performed at a Symphony Concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" Symphony, which was produced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons, This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure: the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

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The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The Trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

For a poetic appreciation of the many beauties of this romantic symphony see W. J. Henderson's "Preludes and Studies" (New York, 1891).

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LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did

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not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places, who had been at work for eight years at the grand academy of La gado.

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appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1972 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had

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degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Von Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar Alexander gave him several costly violins, which he sold to instrument makers.

The programme of Clement's concert, December 23, 1806, included an overture by Méhul, pieces by Mozart, Handel, Cherubini, as well as Beethoven's concerto, and the final number was a fantasia by the violinist. Johann Nepomuk Möser voiced, undoubtedly, the opinion of the audience concerning Beethoven's concerto when he wrote a review for the *Theaterzeitung*, which had just been established:—

"The eminent violinist Klement (*sic*) played beside other excellent pieces a concerto by Beethoven, which on account of its originality and various beautiful passages was received with more than ordinary applause. Klement's sterling art, his elegance, his power and sureness with the violin, which is his slave—these qualities provoked tumultuous applause. But the judgment of amateurs is unanimous concerning the concerto: the many beauties are admitted, but it is said that the continuity is often completely broken, and that the endless repetitions of certain vulgar passages might easily weary a hearer. It holds that Beethoven might employ his indubitable talents to better advantage and give us works like his first symphonies in C and D, his elegant septet in E-flat, his ingenious quintet in D major, and more of his earlier compositions, which will always place him in the front rank of composers. There is fear lest it will fare ill with Beethoven and the public if he pursue this path. Music in this case can come to such a pass that whoever is not acquainted thoroughly with the rules and the difficult points of the art will not find the slightest enjoyment in it, but, crushed by the mass of disconnected and too heavy ideas and by a continuous din of certain instruments, which should distinguish the introduction, will leave the concert with only the dis-

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agreeable sensation of exhaustion. The audience was extraordinarily delighted with the concert as a whole and Clement's Fantasia."

The first movement of this concerto was played in Boston as early as November 22, 1853, by August Fries.

The concerto has been played at these Symphony Concerts by Louis Schmidt, Jr., January 5, 1884; Frank Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

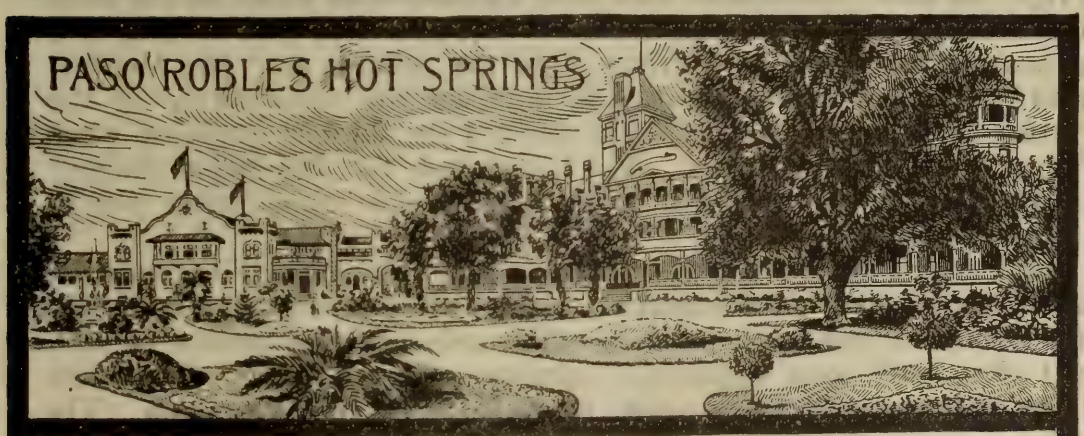
Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The



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libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	*Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	*Weissheimer*
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	*Liszt*
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	*Weissheimer*

PART II

"Ritter Toggenburg," Symphony in one movement (five sections)	*Weissheimer*
Chorus, "Trocknet nicht"	*Weissheimer*
Chorus, "Frühlingslied"	*Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	*Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The

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critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

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A Weberish flourish of violins, leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the mastersingers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden, but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that

of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

"Save us from more acquaintance with the Introduction to the 'Meistersinger'! It is hard, harsh, forced, and noisy, ever on the verge of discord (having the ungenial effect of discord, however literally within the rules of counterpoint). It is a kind of music which does not treat you fairly, but bullies you, as it were, by its superior noise of bulk, as physically big men are prone to do who can so easily displace you on the sidewalk. We doubt not there is better music in the 'Meistersinger'; for this could never have won the prize before any guild, whether of 'old fogy' Philistines or fresh young hearts."

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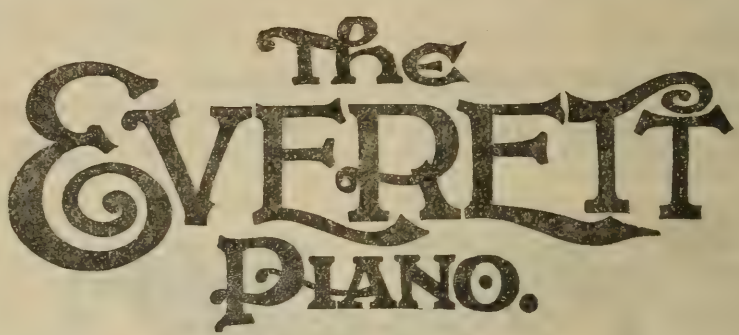
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Rimsky-Korsakoff . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

(In memory of the composer, who died June 21, 1908.)

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

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'Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

I. The Sea and Sindbad's † Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, Lento, 4-4, played by solo violin against chords on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the Sea motive, with a rising and falling arpeggio figure,

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

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IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices. hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay." *

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the

* The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

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(Born at Paris, May 26, 1846; now living in Paris.)

"Plainte d'Ariane," verses by Fernand Bertin, was composed in 1884. Miss Ormond sang it at the Worcester (Mass.) Festival, October 2, 1908.

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Coquard's melody is dedicated to the distinguished singer Marie Sasse (1838–1907).

Andante: Allegro, D-flat major, 4-4.

Thésée!
Il m'a trahie, et je me meurs d'amour!
Thésée!
En vain j'attends l'heure, l'heure de son retour.
Ah! le rameneras-tu, complice de sa fuite,
Mer qui reçois mes pleurs dans ton onde maudite?
J'avais pourtant sauvé le lâche qui me perd!
Mon jeune cœur, altéré de tendresse,
Comme un lys frissonnant pour lui s'était ouvert,
Et j'avais cru qu'il l'emplirait d'ivresse!
Il y versa l'amour, l'amour qui fait souffrir,
L'amour qui ronge!
Et j'ai souffert jusqu'au point d'en mourir,
Mourir pour un mensonge!
Eh bien, non! J'eus l'amour! qu'importe la douleur!
Sans rien haïr, Ariane succombe.
Si je pouvais mourir en pleurant sur son cœur,
Je bénirais mon angoisse et la tombe.
Bien moins profond est ton abîme, ô mer,
Qu'un cœur de femme!
Et tu n'as point de flot qui soit amer,—
Amer comme mon âme.

Theseus! He has betrayed me, and I die of love!

Theseus! In vain do I await the hour of his return. O sea, accomplice in his flight, will you bring him back, you who receive in your accursed waves my tears? Yet I had saved the coward that destroys me! My young heart, moved with tenderness, opened for him, as does a trembling lily, and I had thought that he would fill it with intoxication! He poured love into it, love that brings suffering, love that gnaws! And I have suffered nigh unto death, for a lie! No, 'tis not so! I have known love; what matters grief! without hate, Ariadne yields. If I could die in weeping on his breast, I would bless my anguish and the tomb. Your abyss, O sea, is far less deep than a woman's heart! and no wave of yours is so bitter as my soul.

Coquard was practically self-taught until in 1862 he made the

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acquaintance of César Franck, and studied with him while he was preparing himself for the bar. After a severe struggle and after serving bravely in the Franco-Prussian War, Coquard determined definitely to be a musician. His chief works are operas: "La Jacquerie," begun by Lalo and completed by Coquard (Monte Carlo, 1895); "Les Fils de Jahel" (Lyons, 1900); "La Troupe Jolicœur" (Opéra-Comique, Paris, 1902);——— music to "Esther" (1870–71); Bornier's "Agamemnon" (1875–76); "Philoctète" (1896); an oratorio, "Jeanne d'Arc" (1896); "Chant des Épées" (1875); "Hero," dramatic scene (1881); "Ossian," symphonic poem (1882); "Christoph Colomb," lyric scene (1883); "Le Songe d'Andromaque," dramatic scene (1886); "Le Gaulois Captif," dramatic scene (1892); "Impressions Pyrénéennes" for orchestra (1904); "O Méa," musical tradedy — the fourth act was performed at a Colonne concert in Paris in February 1908.

For many years Coquard has taught music at the "Institution Nationale des Jeunes Aveugles." He has served as music critic for Parisian newspapers and periodicals. In 1891 he published a book, "De la Musique en France depuis Rameau," which was crowned by the French Academy (Prize Bordin), and he has written a biographical sketch of César Franck.

THREE DANCE PIECES FROM "CEPHALUS AND PROCRIS," HEROIC BALLET; TAMBOURIN; MENUET ("THE NYMPHS OF DIANA"); GIGUE: FREELY ARRANGED FOR CONCERT PERFORMANCE BY FELIX MOTTL.

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(Grétry, born at Liége, February 8, 1741; died at Montmorency, near Paris, September 24, 1813.

Mottl, born at Unter St. Veit, near Vienna, August 29, 1856; now living in Munich.)

Grétry's "Céphale et Procris," heroic ballet in three acts, words by Jean François Marmontel (1723–99), was performed for the first time at Versailles before Louis XV., December 30, 1773, at the wedding festivities of Charles Philippe of France, Count of Artois, who married

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the Princess Marie Theresa of Savoy November 16 of that year.* There was only this one performance at Versailles, and the singers were as follows: Larrivée, Céphale; Sophie Arnould, Procris; Mme. Larrivée, l'Aurore; Miss Rosalie (afterward Levasseur), Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss La Suze, la Soupçon; Miss Dubois, Une Nymphe. The ballets were arranged by Vestris and Gardel.

"Céphale et Procris" was produced at the Académie Royale de Musique, Paris, May 2, 1775, and performed a dozen times. Larrivée, Céphale; Miss Levasseur, Procris; Miss Mallet, Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss Chateauneuf, la Soupçon; Miss Dubois, Une Nymphe. The chief dancers were Mmes. Guimard, Peslin, Dorival; Messrs. Vestris, d'Auberval, Gardel.

There was a revival May 23, 1777, and there were twenty-six performances that year.

Marmontel based his libretto on the story as told by Ovid in the seventh book of the "Metamorphoses." In Marmontel's version, Aurora, in love with Cephalus, disguises herself as a nymph, and comes down from her celestial home to see him; but her brilliance betrays her. She learns from him that he loves Procris. She then informs him that Diana has condemned Procris to die by the hand of her lover, but Cephalus runs to his fate. Jealousy and her followers prepare to take vengeance on Aurora, who appears as one of Diana's nymphs. Procris calls Cephalus. Jealousy advances, and tells her that her lover has abandoned her for Aurora. Cephalus, wearied by the chase, falls on the ground. Faint and wishing a refreshing breeze, he calls on Aura.† There is a stir in the foliage, and he hurls a dart. Procris

* Gustave Chouquet, in his "Histoire de la Musique Dramatique en France" (p. 357), says that "Céphale et Procris" was performed at Versailles at the end of the series of entertainments in honor of the marriage of the Dauphin and Marie Antoinette. The late conservator of the collection of musical instruments belonging to the Paris Conservatory was an unusually accurate and sound writer, but the marriage of the Dauphin and Marie Antoinette took place on May 16, 1770, over three years before the performance of "Céphale et Procris" at Versailles. The marriage of the Comte d'Artois and Marie Theresa was first by procuration at Turin in the palace of the King of Sardinia and Savoy, Marie's father, October 24, 1773. On November 14 of that year she arrived in the environs of Fontainebleau, and was there met by the King of France. Castil-Blaze, in his "L'Académie Impériale de Musique" (Paris, 1855), makes the mistake of Chouquet. No doubt Chouquet followed Castil-Blaze blindly in the matter.

† Aura, a light wind. There were two statues called "Auræ" at Rome in the time of Pliny the Elder. The Auræ were represented by the ancients as clothed in long and floating veils of a light texture.

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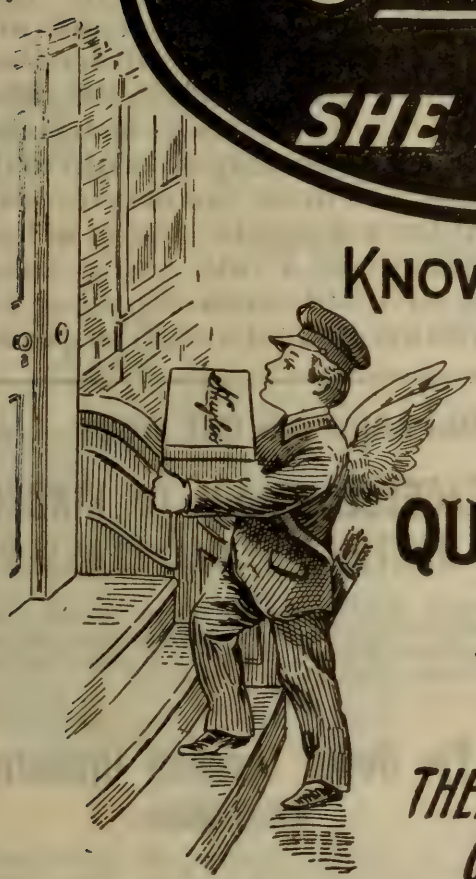
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comes forward with the dart that she has drawn from her breast. Jealousy rejoices, but Love brings Procris back to life, and the lovers are joined.

Mottl has taken three of the dance numbers and arranged them for concert use. The fifth scene of the first act is entitled "Les Nymphes de Diane." There is a chorus, which is followed by a ballet of Diana's nymphs: Minuet, Contredanse, Pantomime (followed by a repetition for chorus of the Minuet), Tambourin. The Gigue of Mottl's suite is from the fifth scene of the second act; chorus, "Mouvement de Louré," Gigue.

I. Tambourin, Presto, ma non troppo (original, presto), D major (original key, C major), 2-2. Mottl has scored the music for two flutes (interchangeable with two piccolos), two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, triangle, tambourine, strings. The chief motive is given to piccolos and oboes, while violas, 'cellos, horns, and tambourine play rhythmically a pedal with violins pizzicati, and the triangle on the weaker beat. The middle section is in D minor (C minor in the original) with melody for violins, while the horns sustain a pedal. After the repetition in major there is a coda.

The Tambourin is an old dance popular on the French stage of the eighteenth century. The melody was gay and lively. At the moment the flutes imitated the "fluitet," or "flaiutet," or "galoubet" of Provence, the bass marked strongly the note of the tambourin, or "tamboron." This tambourin of Provence should not be confounded with the familiar tambourine. The former is a long drum of small diameter, beaten with a stick in one hand, while the other hand plays the galoubet, a pipe with three holes, which are covered by the thumb, index finger, and the middle one. Prætorius attributes an English origin to the galoubet. The music for this instrument is written two octaves lower than the real sound, and the instrument has a chromatic scale of at least an octave and four notes. The tambourin, as a rule, has no snare. When there is one, it is a single cord stretched across the upper end of the drum. The player (le tambourinaire) bears the drum suspended



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from his left forearm; he beats with his right, and holds the galoubet in his left. If he plays the galoubet, he is called an "Escoular." To play the two instruments together is called "tutupomponeyer," and Daudet in "Port Tarascon" gives the transport ship the name "Tutupanpan," a name expressive of the sound of the two instruments. Bizet in "L'Arlésienne" gives an imitation of galoubet and tambourin, substituting the piccolo in the place of the former. For a further description of the instruments, their history, literature, and the manner of playing them, see "Lou Tambourin," by F. Vidal (Avignon, s. d.), and "Notice sur le Tambourin," by "Un Tambourinaire,"—de Lombardon-Montezan (Marseilles, 1883).

The Tambourin, the dance, was a stage dance. Folk-dances of Provence were the Olivettes, the Lacets, the Quenouilles, the Soufflets, the Joûte, the Cocos, the Cerceaux, the Folies Espagnoles, the Farandole, and all Branles for which the tambourin, the instrument, was used. As a stage dance, the tambourin was most popular, so that, according to rule, every opera at the Académie Royale de Musique had passepieds in the prologue, musettes in the first act, tambourins in the second, and chaconnes and passepieds in those remaining. Marie Anne Camargo was famous for dancing the tambourin.

There is a celebrated tambourin in Rameau's "Pieces for Clavecin," and the composer introduced it afterward in his opera-ballet, "Les Fêtes d'Hébe" (Paris, 1739). There is another one in Berton's "Aline, Reine de Golconde" (Paris, 1803). A still more celebrated one is in Adam's "Le Sourd" (Paris, 1853), with the couplets beginning

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Mr. Fritz Kreisler has played in Boston transcriptions of tambourins for violin: Rameau (February 12, 1901), Leclair's (January 23, 1902, and January 13, 1905).

II. Menuetto: moderato, B-flat major, 3-4 (original, menuet, C major, 3-4, without indication of pace). Mottl has scored this music for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

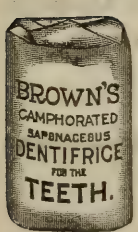
The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the

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expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and a violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895)

III. Gigue. Allegro non troppo, D major, 6-8 (original, "Gigue très légère, A major, 6-8). Mottl has changed the melodic contour of Grétry's simple little dance, and elaborated the music. He has scored the jig for piccolo, flute, two oboes, two clarinets, two bassoons, two horns two trumpets, a set of three kettledrums triangle, and strings.

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony Concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.

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Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin (viella, fidel) with a big and bulging belly so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *giguéours d'Allemagne* (German fiddlers). Others dispute this origin. Stainer and Barrett's "Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

"Airs de Ballet" from "Céphale et Procris" were played at a concert of the American Symphony Orchestra, Mr. Sam Franko, conductor, at the Lyceum Theatre, New York, January 15, 1901. These airs were Tambourin, Air lent, Gavotte, and Gigue légère. The programme stated "First time in America." This was a statement not easily contradicted, yet much music by Grétry was played and sung in the United States in the eighteenth century.

Mr. Franko joined the Gavotte from "Céphale et Procris" with three dances from other operas by Grétry, and they were played at one of his Concerts of Old Music in Mendelssohn Hall, New York, February 23, 1905. At one of Mr. Franko's concerts, February 14, 1907, Ballet des Nymphes de Diane, Pantomime, and Tambourin from "Céphale et Procris" were performed. The Pantomime was also played as the fourth movement of "Suite de Danses Villageoises" at Mr. Franko's concert in Daly's Theatre, New York, February 17, 1903.



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MINNELIED, OP. 71, NO. 5.

(Ludwig Hölty; translation into English anonymous.)

Holder klingt der Vogelsang,
Wenn die Engelreine,
Die, mein Jünglingsherz bezwang,
Wandelt durch die Haine.

Röther blühen Thal und Au,
Grüner wird der Wasen,
Wo die Finger meiner Frau
Maienblumen lasen.

Ohne sie ist alles todt,
Welk sind Blüt' und Kräuter;
Und kein Frühlingsabendroth
Dünkt mir schön und heiter.

Traute, minnigliche Frau,
Wollest nimmer fliehen,
Dass mein Herz, gleich diesr Au,
Mög' in Wonne blühen!

LOVE SONG.

When my radiant one is nigh,
When she roams the meadows,
Sweeter carols sound on high
'Mid the woodland's shadows.

When she culls the buds of May,
Then are fair the bowers;
Where her tender footsteps stray,
Brighter bloom the flowers.

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MAX FIEDLER, Conductor

Tuesday Evening, December 29

AT 8.15

Without thee the world is dead,
I can find no pleasure;
Ev'ry joy for me is fled,
If without my treasure.

Oh, my heart's delight and queen,
Be thou ever near me.
Grant me still these joys serene,
In my heart I'll wear thee.

DIE MAINACHT, OP. 43, NO. 2.

(Ludwig Hölty; translation into English by R. H. Benson.)

Wann der silberne Mond durch die Gesträuche blinkt,
Und sein schlummerndes Licht über den Rasen streut
Und die Nachtigale flötet,
Wand'l ich traurig von Busch zu Busch.

Ueberhüllet vom Laub girret ein Taubenpaar
Sein Entzücken mir vor; aber ich wende mich,
Suche dunklere Schatten,
Und die einsame Thräne rinnt.

Wann, o lächelndes Bild, welches wie Morgenroth
Durch die Seele mir strahlt, find' ich auf erden dich?
Und die einsame Thräne,
Bebt mir heisser die Wang' herab.

THE MAY NIGHT.

When the silvery moon glimmereth through tangled boughs,
And her slumberous light streameth athwart the brakes,
And the nightingale chanteth,
Sad I wander from glade to glade.

Hiding deep in the leaves, list to the turtle-dove
Softly cooing of love. Ah! love is not for me,
Fain I'd hide me in shadow,
And there gath'reth a lonesome tear.

Ah! the smile of thy face, like to the rosy morn,
Streaming into my soul, earth knoweth naught of thee.
And there stealeth the lonesome tear,
All burning ad own my cheek.

STÄNDCHEN, OP. 106, NO. 1.

(Franz Kugler; translation into English by Mrs. John P. Morgan.)

Der Mond steht über dem Berge,
So recht für verliebte Leut;
Im Garten rieselt ein Brunnen,
Sonst Stille weit und breit.

Neben der Mauer im Schatten
Da stehn der Studenten drei,
Mit Flöt' und Geig' und Zither,
Und singen und spielen dabei.

Die Klänge schleichen der Schönsten
Sacht in den Traum hinein,
Sie schaut den blonden Geliebten
Und lispelt, "Vergiss nicht mein."

SERENADE.

The moon hangs over the mountain,
Just right for lovers dear;
In garden murmurs a fountain,
And silence far and near.

To yonder arch in the shadow
There stand three students nigh
With flute and fiddle and zither,
And singing and playing thereby.

The music strays to the dear one,
Light thro' her dream is wrought,
She sees her fair-hair'd lover
And whispers, "Forget me not!"

OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music

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of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous

rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

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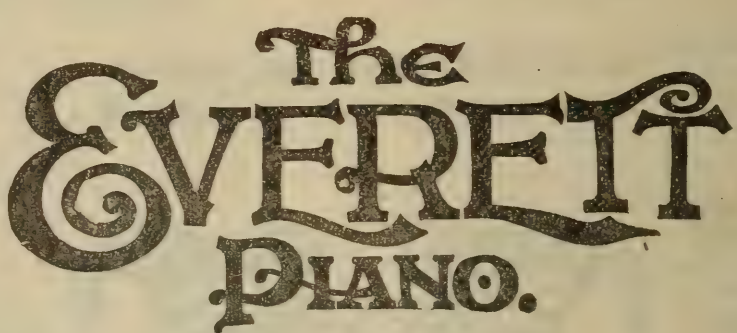
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Kuntz, D.
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Fiedler, E.
Krafft, W.
Theodorowicz, J.

Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
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Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Werner, H.
Berger, H.
Eichler, J.

Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Marble, E.
Goldstein, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Maquarre, D.
Brooke, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

Schuëcker, H.

Tympani.

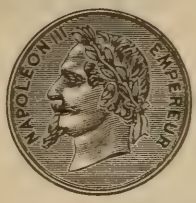
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Kandler, F.

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Dworak, J.
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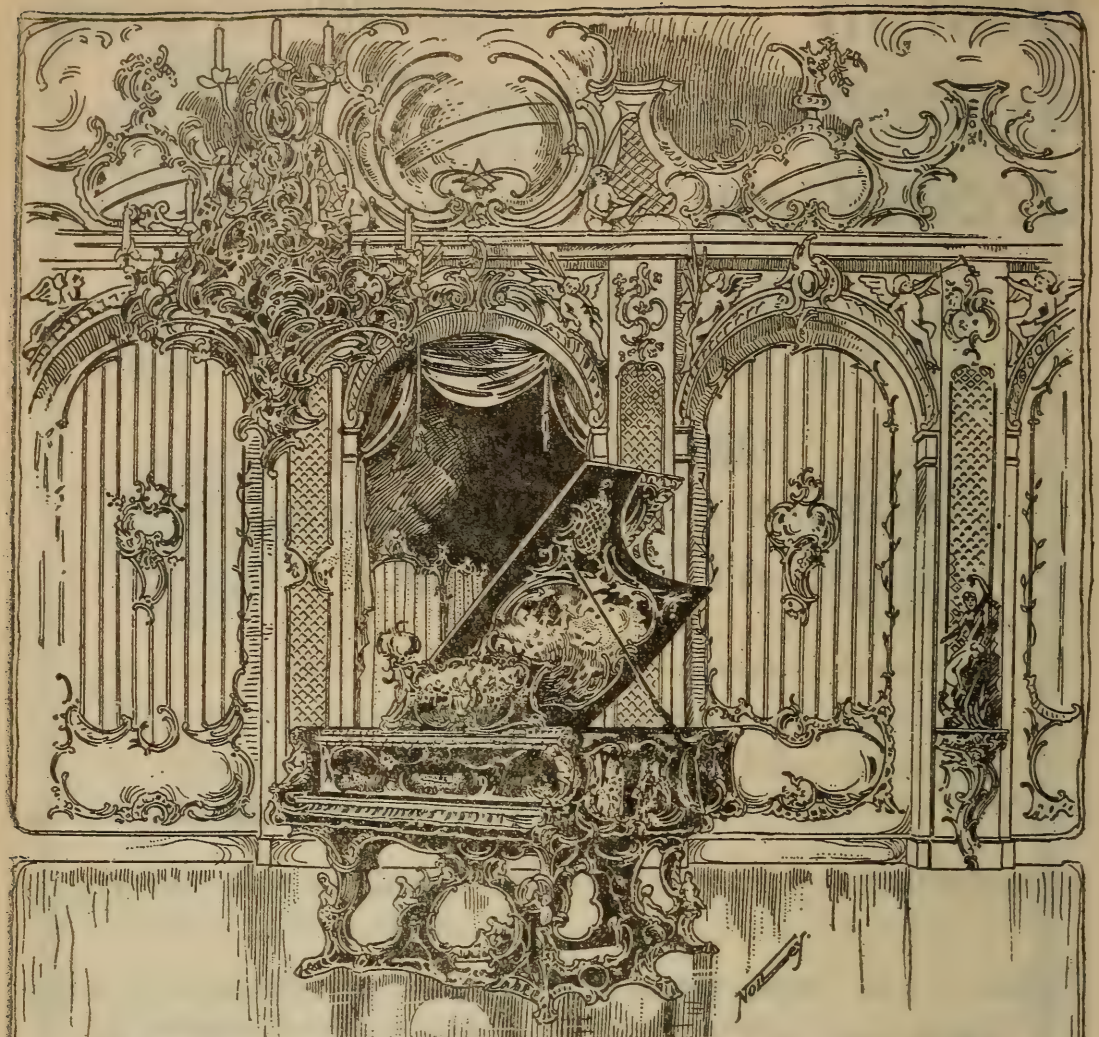
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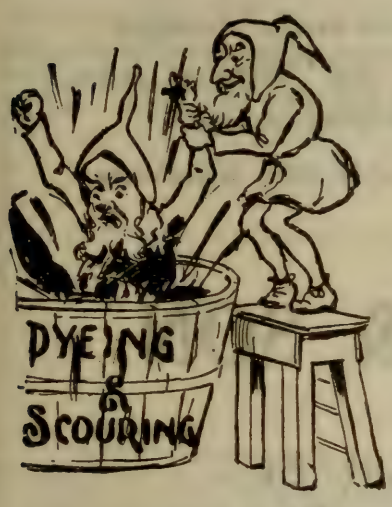
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the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro,



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F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

TONE POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Ein Heldenleben," a "Ton-Dichtung," was first performed at a concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted. In the course of the year it was performed at Berlin (March 22), Cologne (April 18), Düsseldorf (May 22), Munich, Dresden (December 29), Mayence, Constance, Crefeld, Bremen. There were also early performances at Hamburg, Leipsic, Sondershausen, Halle, Mannheim, Paris (March 4, 1900), Brussels (October 21, 1900), and other cities.

The first performance in America was by the Chicago orchestra, Theodore Thomas, conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Mr. Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

The score calls for these instruments: Sixteen first and sixteen sec-

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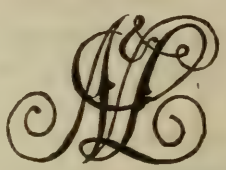
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ond violins, twelve violas, twelve violoncellos, eight double-basses, two harps; a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three basssoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare-drum, side-drum, cymbals. The score is dedicated to Wilhelm Mengelberg* and his orchestra in Amsterdam.

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

Mr. Krehbiel wrote in his program notes for a concert of the Philharmonic Society of New York: "Those who wish to understand the poetic purposes of the composer in this work must yield to him not only the right to try to express the simpler feelings, which are generally conceded to be in the province of absolute music, but to publish a

* J. W. Mengelberg was born at Utrecht, May 28, 1870. He studied music at Utrecht, then at the Cologne Conservatory with Seiss and Jensen. In 1891 he conducted a society at Lucerne, and in 1895 he was appointed conductor of the Concertgebouw Orchestra in Amsterdam. He conducted the concerts of the Philharmonic Society of New York, November 10, 11, 1905.



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great variety of emotional phases, and to do so by giving arbitrary significance to the themes out of which the work is woven. They must note significances not only in the character of the themes themselves, but also in the transformations which they go through, their combinations and their instrumental colorings. They may, if they wish, rest on the music alone, or they may take the program of the composer and its amplification by sympathetic analysts, as a starting point and guide for the imagination."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Mr. Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Mr. Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, a hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Mr. Romain Rolland quotes Strauss as saying: "There is no need of a program. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) THE HERO, (2) THE HERO'S ADVERSARIES, (3) THE HERO'S HELPMATE, (4) THE HERO'S BATTLEFIELD, (5) THE HERO'S WORKS OF PEACE, (6) THE HERO'S ESCAPE FROM THE WORLD, AND THE COMPLETION.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
 (*a*) The Foes of the Hero (second section).
 (*b*) The Helpmate of the Hero (third section).
III. The Life-work of the Hero.

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(*a*) The Battlefield of the Hero (fourth section).
(*b*) The Hero's Works of Peace (fifth section).

IV. The Hero's Escape from the World, and the Completion,—the conclusion of the whole matter (sixth section).

The technical division is as follows:—

I. Introductory clause (introduction of themes).
(*a*) Group of the chief themes of the whole work (first section).
(*b*) Group of the chief contrasting themes (sections 2 and 3).

II. Intermediate sentence (thematic development). Working-up of the chief themes from the preceding introduction; and there is a subordinate clause with themes which in part are new (sections 4 and 5).

III. Concluding clause (coda). Short development and repetition of some earlier themes.

The Hero.

The chief theme, which is typical of the hero, the whole and noble man, is announced at once by horn, violas, and 'cellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?'"

The Hero's Antagonists.

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about half a dozen themes, of which one is most

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important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and monetary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

The Hero's Helpmate.

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, 'cellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

The Hero's Battlefield.

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

The Hero's Mission of Peace.

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Mr. Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly,

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or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

The Hero's Escape from the World, and Conclusion.

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

The symphony in F minor by Strauss, which first called marked attention to the composer, was an orthodox work. It was cast in the traditional mould. It was in no wise revolutionary. Themes were conscientiously developed, the spirit was respectful and serious, and there was a technical facility unusual in such a young man. Here was a composer who had been brought up on the classics, knew his Brahms, and was without any pronounced individuality.

It was the year 1885 that Strauss became intimate with a man who influenced him mightily. This man was Alexander Ritter.* "Before

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," pro-

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I knew Ritter," says Strauss, "I had been brought up in a severely classical school. I had been nourished exclusively on Haydn, Mozart, and Beethoven; and then I became acquainted with Mendelssohn, Chopin, Schumann, and Brahms. It is through Ritter alone that I came to understand Liszt and Wagner."

Strauss journeyed to Rome and Naples. The result of his impressions was the symphonic fantasie, "Aus Italien" (1886). The composer gave an explanatory title to each of the four movements. Yet this step toward program music was a modest one. The indications were of the nature of those inscribed by Beethoven in his "Pastoral" symphony. Suddenly Strauss began his cycle of "Tone-poems" with "Macbeth" (1887). There is no explanation or guide except the word "Macbeth," written over a theme, and later in the work the annotation "Lady Macbeth" and a quotation from the tragedy (Act I., scene v.). This score was dedicated to Ritter. Then followed "Don Juan" (1888), a musical gloss on Lenau's poem; "Tod und Verklärung (1889); "Till Eulenspiegel's lustige Streiche" in rondo form, after an old Rogue's tune (1895),—Strauss refused to furnish a program for this work: "Let me leave it therefore to my hearers to crack the hard nut which the Rogue has provided for them," yet he gave a hint by pointing out the two motives, which "in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet"; "Also sprach Zarathustra" (1896), a translation into music of certain passages from Nietzsche's book of that name; "Don Quixote" (1897), fantastical variations on a theme of a chivalric character, with themes appropriate to the Don and Sancho Panza, with thoughts of the Lady Dulcinea of Toboso and the famous sheep and windmills, and hints at "the tendency of Don Quixote toward erroneous conclusions," as the indefatigable commentator, Mr. Arthur Hahn, assures us. Add to this list an opera, "Guntram" (1892–93),

duced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902.

"Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. Before that he was known here as the author of the poem published in the score of Strauss's "Death and Transfiguration," a poem written *after* the music had been composed. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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2

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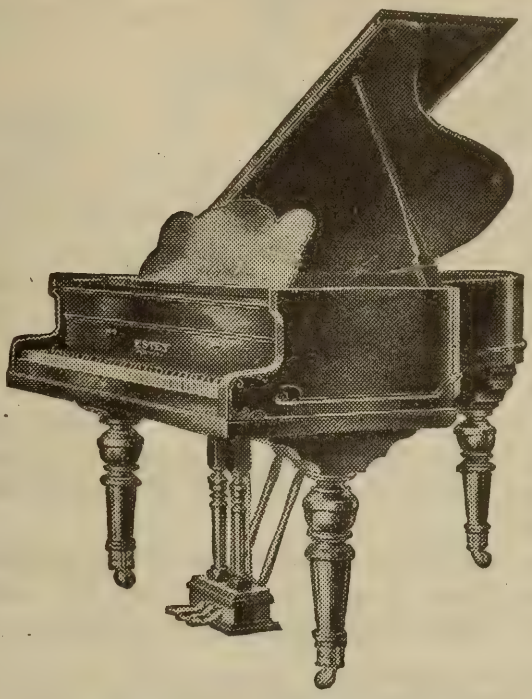
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and pieces of smaller dimensions. Then came "Ein Heldenleben." Remember that during several of these years Strauss was exceedingly busy as a conductor, stationary and wandering, and we may then form some idea of the remarkable capacity and ability of the man for work.

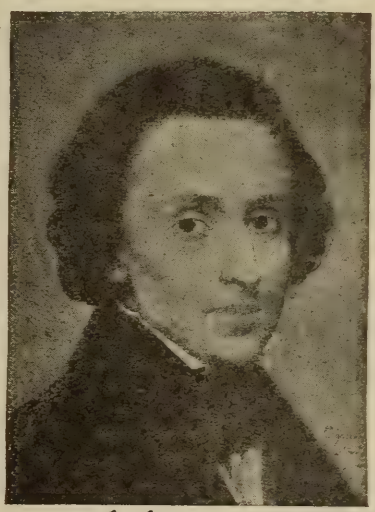
Mrs. JULIUS RAPPOLD was born, Marie Winteroth, in Brooklyn, N.Y. She sang as a child, and it has been stated that she appeared as a singer in London when she was ten years old. After her marriage to a Brooklyn physician, she studied seriously with Mr. Oscar Saenger, of New York, and sang at concerts of the German singing societies of New York and Brooklyn, also in light operas given by the Liederkranz of the former city and by Arion of the latter. She also sang with orchestras and at music festivals in other States. Mr. Conried heard her at the Schiller celebration in the Montauk Theatre, Brooklyn, in May, 1905, and asked her to sing for him at the Metropolitan Opera House.

She made her first operatic appearance at the Metropolitan Opera House, New York, in a revival of Goldmark's "Die Königin von Saba," * November 22, 1905. The cast was as follows: the Queen of

*The first performance of the opera in America was at the Metropolitan Opera House, New York, December 2, 1885, when the chief singers were Mmes. Krämer-Wiedl, Lilli Lehmann, Marianna Brandt, and Messrs. Stritt, Robinson, Fischer, and Alexi. Mr. Seidl conducted. The first performance in Boston was at the Boston Theatre, January 10, 1888: The Queen of Sheba, Clara Poole; Sulamith, Bertha Pierson; Astaroth, Amanda Fabris; Assad, Barton McGuckin; Solomon, A. E. Stoddard; the High Priest, Frank Vetta; Baal-Hanan, William Merton. Mr. Hinrichs conducted.

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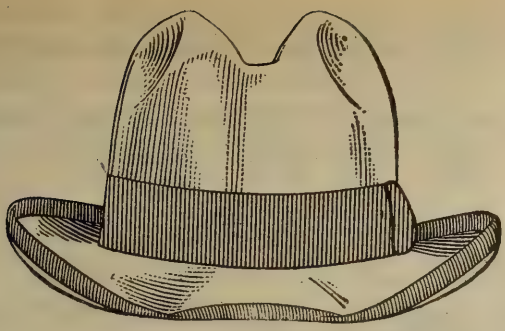
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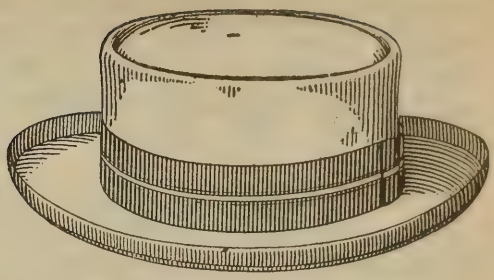
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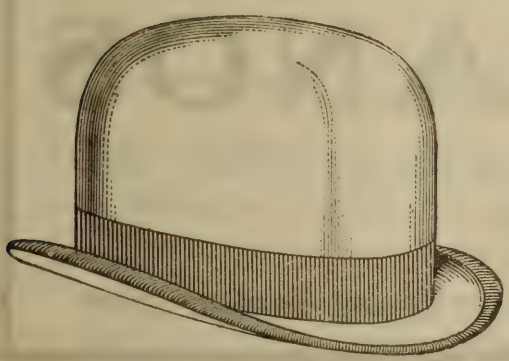


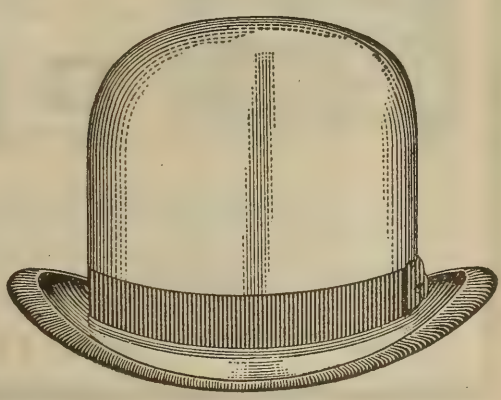


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Sheba, Edyth Walker; Sulamith, Marie Rappold; Astaroth, Bella Alten; Assad, Heinrich Knote; Solomon, Anton van Rooy; the High Priest, Robert Blass; Baal-Hanan, Adolf Muehlmann. Mr. Hertz was the conductor. Since then she has appeared at the Metropolitan as Elsa and Elisabeth, and sung the music of the Forest Bird in "Siegfried."

Recitative, "How tranquilly I slumber'd," and Aria, "Softly sighing," from the Opera, "Der Freischütz."

Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821.

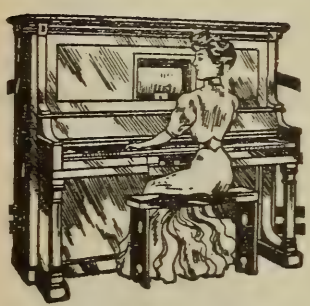
The recitative and aria of Agathe (act ii., No. 8) are sung by her in a narrow antechamber with two side doors. In the centre is a curtained doorway, which leads to a balcony. Aennchen's spinning-wheel is on one side; on the other is a large table, upon which are a lighted lamp and a white dress trimmed with green. Agathe is now alone.

Wie nahte mir der Schlummer, bevor ich ihn geseh'n!
Ja Liebe pflegt mit Kummer stets Hand in Hand zu geh'n.
Ob Mond auf seinem Pfad wohl lacht?
Welch' schöne Nacht!

Leise, leise, fromme Weise
Schwing' dich auf zum Sternen-kreise!
Lied erschalle! Feiernd walle
Mein Gebet zur Himmelshalle.

O wie hell die goldnen Sterne, mit wie reinem Glanz' sie glüh'n! Nur dort, in der Berge Ferne, scheint ein Wetter aufzuziehn. Dort am Wald auch schwebt ein Heer düst'rer Wolken dumpf und schwer.

Zu dir wende ich die Hände,
Herr ohn' Anfang und ohn' Ende!
Vor Gefahren uns zu wahren
Sende deine Engelschaaren!



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Alles pflegt schon längst der Ruh';
Trauter Freund! was weilest du?
Ob mein Ohr auch eifrig lauscht,
Nur der Tannen Wipfel rauscht,
Nur das Birkenlaub im Hain
Flüstert durch die hehre Stille;
Nur die Nachtigall und Grille
Scheint der Nachtluft sich zu freu'n

Doch wie! täuscht mich nicht mein Ohr? Dort klingt's wie Schritte, dort aus der Tannen Mitte kommt was hervor— Er ist's! Er ist's! die Flagge der Liebe mag weh'n! Dein Mädchen wacht noch in der Nacht! Er scheint mich noch nicht zu seh'n— Gott! täuscht das Licht des Mond's mich nicht, so schmückt ein Blumenstrauss den Hut! Gewiss, er hat den besten Schuss gethan! Das kündet Glück für morgen an! O süsse Hoffnung! Neubelebter Muth!

All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!
Konnt' ich das zu hoffen wagen?
Ja! es wandte sich das Glück
Zu dem theuren Freund zurück;
Will sich morgen treu bewähren!

Ist's nicht Täuschung, ist's nicht Wahn?
Himmel, nimm des Dankes Zähren
Für dies Pfand der Hoffnung an!
All' meine Pulse schlagen
Und das Herz wallt ungestüm,
Süss entzückt entgegen ihm!

* How tranquilly I slumber'd before on him I gaz'd! But evermore with sorrow love hand in hand must go. The moon reveals her silv'ry light. (*She draws the curtain from before the balcony; a bright starlight night is seen.*) O lovely night! (*She steps out upon the balcony and folds her hands in prayer.*)

Softly sighing, day is dying,
Soar my prayer heav'nward flying!
Starry splendor shining yonder,
Pour on us thy radiance tender!

(*Looking out.*) How the golden stars are burning thro' yon vault of ether blue; but, lo, gath'ring o'er the mountains is a cloud, foreboding storm, and along yon pinewood's side veils of darkness slowly glide.

* The translation into English is by Natalia Macfarren.

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Lord, watch o'er me, I implore thee
Humbly bending, I adore thee;
Thou hast tried us, ne'er denied us,
Let thy holy angels guide us!

Earth has lull'd her care to rest;
Why delays my loit'ring love?
Fondly beats my anxious breast:
Where, my Rodolph,* dost thou rove?

Scarce the breeze among the boughs wakes a murmur thro' the silence; save the nightingale lamenting, not a sound disturbs the night. But hark! doth my ear deceive? I heard a footstep; there in the pinewood's shadow I see a form! 'Tis he, 'tis he! O love, I will give thee a sign. Thy maiden waits through storm and shine. (*She waves a white kerchief.*) He seems not to see me yet. Heav'n, can it be I see a-right? With flow'ry wreath his hat is bound! Success at last our hopes have crown'd. What bliss to-morrow's dawn will bring! Oh! joyful token, hope renews my soul!

How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.
Could I dare to hope such rapture?
Frowning Fate at last relents
And to crown our love consents.
Oh, what joy for us to-morrow!
Am I dreaming? Is this true?
Bounteous heav'n, my heart shall praise thee
For this hope of rosy hue.
How ev'ry pulse is flying,
And my heart beats loud and fast;
We shall meet in joy at last.

The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, strings.

*Here the translator follows an old English version, in which Rodolph was substituted for Max.

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ANDRÉ ERNESTE MODESTE GRÉTRY.

(Grétry, born at Liége, February 8, 1741; died at Montmorency, near Paris, September 24, 1813.

Mottl, born at Unter St. Veit, near Vienna, August 29, 1856; now living in Munich.)

Grétry's "Céphale et Procris," heroic ballet in three acts, words by Jean François Marmontel (1723–99), was performed for the first time at Versailles before Louis XV., December 30, 1773, at the wedding festivities of Charles Philippe of France, Count of Artois, who married the Princess Marie Theresa of Savoy November 16 of that year.* There was only this one performance at Versailles, and the singers were as follows: Larrivée, Céphale; Sophie Arnould, Procris; Mme. Larrivée, l'Aurore; Miss Rosalie (afterward Levasseur), Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss La Suze, la Soupçon; Miss Dubois, Une Nymphe. The ballets were arranged by Vestris and Gardel.

"Céphale et Procris" was produced at the Académie Royale de Musique, Paris, May 2, 1775, and performed a dozen times. Larrivée, Céphale; Miss Levasseur, Procris; Miss Mallet, Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss Chateauneuf, la Soupçon; Miss Dubois, Une Nymphe. The chief dancers were Mmes. Guimard, Peslin, Dorival; Messrs. Vestris, d'Auberval, Gardel.

* Gustave Chouquet, in his "Histoire de la Musique Dramatique en France" (p. 357), says that "Céphale et Procris" was performed at Versailles at the end of the series of entertainments in honor of the marriage of the Dauphin and Marie Antoinette. The late conservator of the collection of musical instruments belonging to the Paris Conservatory was an unusually accurate and sound writer, but the marriage of the Dauphin and Marie Antoinette took place on May 16, 1770, over three years before the performance of "Céphale et Procris" at Versailles. The marriage of the Comte d'Artois and Marie Theresa was first by procuration at Turin in the palace of the King of Sardinia and Savoy, Marie's father, October 24, 1773. On November 14 of that year she arrived in the environs of Fontainebleau, and was there met by the King of France. Castil-Blaze, in his "L'Académie Impériale de Musique" (Paris, 1855), makes the mistake of Chouquet. No doubt Chouquet followed Castil-Blaze blindly in the matter.

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PROGRAMME

1. QUARTETTE (First Performance) . . Henry Holden Huss
 Dedicated to Ysaye
 - Allegro con spirito
 - Allegretto
 - Legende
 - Finale (Presto)

2. QUARTETTE, Op. 10 Claude Debussy
 - Scherzo

3. 'CELLO SOLO Chopin
 (With string accompaniment)
 - Lento

4. QUARTETTE, Op. 11 Tschaikowsky
 - Moderato e simplice
 - Andante Cantabile
 - Allegro non tanto e con fuoco
 - Finale (allegro guisto)

There was a revival May 23, 1777, and there were twenty-six performances that year.

Marmontel based his libretto on the story as told by Ovid in the seventh book of the "Metamorphoses." In Marmontel's version, Aurora, in love with Cephalus, disguises herself as a nymph, and comes down from her celestial home to see him; but her brilliance betrays her. She learns from him that he loves Procris. She then informs him that Diana has condemned Procris to die by the hand of her lover, but Cephalus runs to his fate. Jealousy and her followers prepare to take vengeance on Aurora, who appears as one of Diana's nymphs. Procris calls Cephalus. Jealousy advances, and tells her that her lover has abandoned her for Aurora. Cephalus, wearied by the chase, falls on the ground. Faint and wishing a refreshing breeze, he calls on Aura.* There is a stir in the foliage, and he hurls a dart. Procris comes forward with the dart that she has drawn from her breast. Jealousy rejoices, but Love brings Procris back to life, and the lovers are joined.

Mottl has taken three of the dance numbers and arranged them for concert use. The fifth scene of the first act is entitled "Les Nymphes de Diane." There is a chorus, which is followed by a ballet of Diana's nymphs: Minuet, Contredanse, Pantomime (followed by a repetition for chorus of the Minuet), Tambourin. The Gigue of Mottl's suite is from the fifth scene of the second act; chorus, "Mouvement de Louré," Gigue.

I. Tambourin, Presto, ma non troppo (original, presto), D major (original key, C major), 2-2. Mottl has scored the music for two flutes (interchangeable with two piccolos), two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, triangle, tambourine, strings. The chief motive is given to piccolos and oboes, while violas,

* Aura, a light wind. There were two statues called "Auræ" at Rome in the time of Pliny the Elder. The Auræ were represented by the ancients as clothed in long and floating veils of a light texture.

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'cellos, horns, and tambourine play rhythmically a pedal with violins pizzicati, and the triangle on the weaker beat. The middle section is in D minor (C minor in the original) with melody for violins, while the horns sustain a pedal. After the repetition in major there is a coda.

The Tambourin is an old dance popular on the French stage of the eighteenth century. The melody was gay and lively. At the moment the flutes imitated the "fluitet," or "flaiutet," or "galoubet" of Provence, the bass marked strongly the note of the tambourin, or "tamboron." This tambourin of Provence should not be confounded with the familiar tambourine. The former is a long drum of small diameter, beaten with a stick in one hand, while the other hand plays the galoubet, a pipe with three holes, which are covered by the thumb, index finger, and the middle one. Prætorius attributes an English origin to the galoubet. The music for this instrument is written two octaves lower than the real sound, and the instrument has a chromatic scale of at least an octave and four notes. The tambourin, as a rule, has no snare. When there is one, it is a single cord stretched across the upper end of the drum. The player (le tambourinaire) bears the drum suspended from his left forearm; he beats with his right, and holds the galoubet in his left. If he plays the galoubet, he is called an "Escoular." To play the two instruments together is called "tutupomponeyer," and Daudet in "Port Tarascon" gives the transport ship the name "Tutupanpan," a name expressive of the sound of the two instruments. Bizet in "L'Arlésienne" gives an imitation of galoubet and tambourin, substituting the piccolo in the place of the former. For a further description of the instruments, their history, literature, and the manner of playing them, see "Lou Tambourin," by F. Vidal (Avignon, s. d.), and "Notice sur le Tambourin," by "Un Tambourinaire,"—de Lombardon-Montezan (Marseilles, 1883).

The Tambourin, the dance, was a stage dance. Folk-dances of Provence were the Olivettes, the Lacets, the Quenouilles, the Soufflets, the Joûte, the Cocos, the Cerceaux, the Folies Espagnoles, the Farandole, and all Branles for which the tambourin, the instrument, was used. As a stage dance, the tambourin was most popular, so that,

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according to rule, every opera at the Académie Royale de Musique had passepieds in the prologue, musettes in the first act, tambourins in the second, and chaconnes and passepieds in those remaining. Marie Anne Camargo was famous for dancing the tambourin.

There is a celebrated tambourin in Rameau's "Pieces for Clavecin," and the composer introduced it afterward in his opera-ballet, "Les Fêtes d'Hébe" (Paris, 1739). There is another one in Berton's "Aline, Reine de Golconde" (Paris, 1803). A still more celebrated one is in Adam's "Le Sourd" (Paris, 1853), with the couplets beginning

Sur le pont
D'Avignon,
En cadence
L'on y danse;
Sur le pont
D'Avignon
L'on y danse
Tous en rond.

Mr. Fritz Kreisler has played in Boston transcriptions of tambourins for violin: Rameau (February 12, 1901), Leclair's (January 23, 1902, and January 13, 1905).

II. Menuetto: moderato, B-flat major, 3-4 (original, menuet, C major, 3-4, without indication of pace). Mottl has scored this music for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The

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tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and a violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony Concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.



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F. R. COMEE,
Symphony Hall, Boston.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895)

III. Gigue. Allegro non troppo, D major, 6-8 (original, "Gigue très légère, A major, 6-8). Mottl has changed the melodic contour of Grétry's simple little dance, and elaborated the music. He has scored the jig for piccolo, flute, two oboes, two clarinets, two bassoons, two horns two trumpets, a set of three kettledrums triangle, and strings.

Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin (viella, fidel) with a big and bulging belly so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *giguéours d'Allemagne* (German fiddlers). Others dispute this origin. Stainer and Barrett's "Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

"Airs de Ballet" from "Céphale et Procris" were played at a concert of the American Symphony Orchestra, Mr. Sam Franko, conductor, at the Lyceum Theatre, New York, January 15, 1901. These airs were Tambourin, Air lent, Gavotte, and Gigue légère. The programme stated "First time in America." This was a statement not easily contradicted, yet much music by Grétry was played and sung in the United States in the eighteenth century.

Mr. Franko joined the Gavotte from "Céphale et Procris" with three dances from other operas by Grétry, and they were played at one of his Concerts of Old Music in Mendelssohn Hall, New York, February

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23, 1905. At one of Mr. Franko's concerts, February 14, 1907, Ballet des Nymphes de Diane, Pantomime, and Tambourin from "Céphale et Procris" were performed. The Pantomime was also played as the fourth movement of "Suite de Danses Villageoises" at Mr. Franko's concert in Daly's Theatre, New York, February 17, 1903.

"ALL SOULS' DAY," OP. 10, NO. 8 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Acht Gedichte aus 'Letzte Blätter' von Hermann von Gilm" were composed by Strauss in 1882–83.

ALLERSEELEN.

Stell' auf den Tisch die duftenden Reseden,
Die letzten rothen Astern trag' herbei,
Und lass uns wieder von der Liebe reden,
Wie einst im Mai.

Gib mir die Hand, dass ich sie heimlich drücke,
Und wenn man's sieht, mir ist es einerlei;
Gib mir nun einen deiner süssen Blicke,
Wie einst im Mai.

Es blüht und duftet heut auf jedem Grabe,
Ein Tag im Jahr ist ja den Todten frei,
Komm an mein Herz, dass ich dir wieder habe,
Wie einst im Mai.

ALL SOULS' DAY.

(English version by Dr. Th. Baker.)

Beside me set the ruddy glowing heather,
The last autumnal asters bring to-day,
And let us tell again of love together,
As once in May.

Give me thy hand, that I may fondly press it,
Should others see—I care not what they say,
Let one fond glance, love, fill my heart and bless it,
As once in May.

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On every grave to-day sweet flowers are glowing,
So every year we give the dead one day;
Come to my heart, thy love again bestowing,
As once in May.

"The Violet" Wolfang Amadeus Mozart

(Born at Salzburg, January 27, 1756; died at Vienna, December 5, 1791.)

Goethe wrote this ballad surely as early as 1773. He afterward put it in his Singspiel "Erwin und Elmire," and it was published in Jacobi's *Iris* in 1775. It was widely copied, and in 1789 it was included in the first genuine edition of Goethe's works.

Mozart wrote the music at Vienna, June 8, 1785. This song and a song of farewell ("Die Trennung," K. 519?) were the only ones of Mozart's songs published in his lifetime. They appeared in 1790.

DAS VEILCHEN.

Ein Veilchen auf der Wiese stand
Gebückt in sich und unbekannt:
Es war ein herzig's Veilchen.
Da kam eine junge Schäferin
Mit leichtem Schritt und muntrem Sinn
Daher, daher,
Die Wiesse her und sang.

Ach! denkt das Veilchen, wär' ich nur
Die schönste Blume der Natur,
Ach, nur ein kleines Weilchen,
Bis mich das Liebchen abgepflückt
Und an dem Busen matt gedrückt!
Ach nur, ach nur
Ein Viertelstündchen lang!

Ach, aber ach! das Mädchen kam
Und nicht in Acht das Veilchen nahm,
Ertrat das arme Veilchen.
Es sank und starb und freut' sich noch:
Und sterb' ich denn, so sterb' ich doch
Durch sie, durch sie,
Zu ihren Füssen doch.

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THE VIOLET

(English version by the Rev. J. Troutbeck.)

A violet in the meadow grew,
It dwelt apart, and hid from view,
It was a lovely violet.
There came a gay young shepherdess,
And lightly tripped in carelessness
Along, along,
The fields along, and sang.

Ah, thought the violet, would I were
Among the flowers supremely fair
Awhile, though but a violet,
Until this dear one gathers me
Upon her bosom pressed to be
Awhile, awhile,
Although it be not long.

But, but alas, the maiden gay,
When passing heedless on her way,
Trod down the hapless violet.
It sunk and died, yet thought with joy,
If die I must, 'tis mine to die
Through her, through her,
And at her feet to lie.

"A DREAM" EDVARD GRIEG

(Born at Bergen, Norway, June 15, 1843; died there September 4, 1907.)

EIN TRAUM.

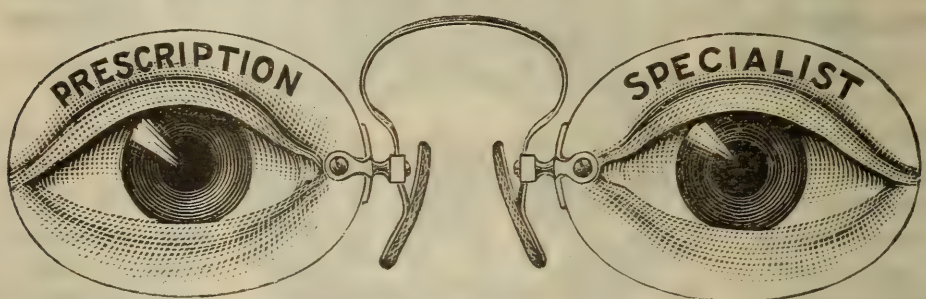
(Friedrich Bodenstedt.)

Mir träumte einst ein schöner Traum,
Mich liebte eine blonde Maid;
Es war am grünen Waldesraum,
Es war zur warmen Frühlingszeit

Die Knospe sprang, der Waldbach schwoll,
Fern aus dem Dorfe scholl Geläut,
Wir waren ganzer Wonne voll—
Versunken ganz in Seeligkeit.

Und schöner noch als einst der Traum
Begab es sich in Wirklichkeit;
Es war am grünen Waldesraum,
Es war zu warmen Frühlingszeit.

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Der Waldbach schwoll, die Knospe sprang,
Geläut erscholl vom Dorfe her,
Ich hielt dich fest, ich hielt dich lang,
Und lasse dich nun nimmermehr

O frühlingsgrüner Waldesraum,
Du lebst in mir durch alle Zeit;
Dort ward die Wirklichkeit zum Traum,
Dort ward der Traum zur Wirklichkeit.

A DREAM.

(Translation by Frederick Corder)

I had a wondrous, lovely dream:
Methought I wooed a blue-eyed maid;
We stood beneath the greenwood shade
When April shed his sunny beam.

The buds did throng, the brooklet gushed,
Afar we heard the village chime;
Through ev'ry vein the rapture flushed,
We stood entranced in bliss sublime!

But fairer far than was my dream,
The bliss one waking hour displayed:
We stood beneath the greenwood shade
When April shed his sunny beam.

The brooklet gushed, the buds did throng,
And village chime the breezes bore;
I held thee fast, I held thee long,—
For fate shall part us nevermore!

A greenwood lit by April's beam,
Through life thou wilt abide with me!
Here did the truth a vision seem,
Here was my dream made verity!

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

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F. R. COMEE,
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The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) *Wagner*

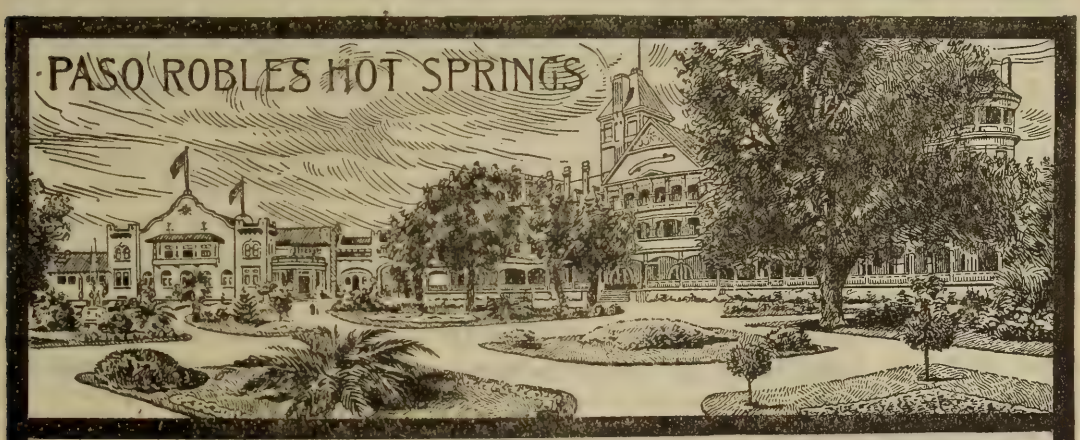
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra *Weissheimer*

Sung by Mr. RÜBSAMEN.

Concerto in A major (No. 2) for Piano *Liszt*

Mr. v. BÜLOW.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra *Weissheimer*



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PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) *Weissheimer*
Chorus, "Trocknet nicht" *Weissheimer*
Chorus, "Frühlingslied" *Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.
Overture to the opera "Tannhäuser" *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

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2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the

absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden, but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

"Save us from more acquaintance with the Introduction to the 'Meistersinger'! It is hard, harsh, forced, and noisy, ever on the verge of discord (having the ungenial effect of discord, however literally within the rules of counterpoint). It is a kind of music which does not treat you fairly, but bullies you, as it were, by its superior noise of bulk, as physically big men are prone to do who can so easily displace you on the sidewalk. We doubt not there is better music in the 'Meistersinger'; for this could never have won the prize before any guild, whether of 'old fogy' Philistines or fresh young hearts."

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Boston Symphony Orchestra

PERSONNEL

TWENTY-EIGHTH SEASON, 1908-1909

MAX FIEDLER, Conductor

First Violins.

Hess, Willy	Roth, O.	Hoffmann, J.	Krafft, W.
Concert-master.	Kuntz, D.	Fiedler, E.	Theodorowicz, J.
Noack, S.			
Mahn, F.	Eichheim, H.	Bak, A.	Mullaly, J.
Strube, G.	Rissland, K.	Ribarsch, A.	Traupe, W.

Second Violins.

Barleben, K.	Akeroyd, J.	Fiedler, B.	Berger, H.
Fiumara, P.	Currier, F.	Werner, H.	Eichler, J.
Tischer-Zeitz, H.	Kuntz, A.	Marble, E.	
Goldstein, S.	Kurth, R.	Goldstein, H.	

Violas.

Férir, E.	Heindl, H.	Zahn, F.	Kolster, A.	Krauss, H.
Scheurer, K.	Hoyer, H.	Kluge, M.	Sauer, G.	Gietzen, A.

Violoncellos.

Warnke, H.	Nagel, R.	Barth, C.	Loeffler, E.	Warnke, J.
Keller, J.	Kautzenbach, A.	Nast, L.	Hadley, A.	Smalley, R.

Basses.

Keller, K.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Kunze, M.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Maquarre, D.	Lenom, C.	Mimart, P.	Mueller, E.
Brooke, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.	English Horn.	Bass Clarinet.	Contra-bassoon.
	Mueller, F.	Stumpf, K.	Helleberg, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Hess, M.	Schmid, K.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

Harp.	Tympani.	Percussion.	
Schuëcker, H.	Rettberg, A.	Dworak, J.	Senia, T.
	Kandler, F.	Ludwig, C.	Burkhardt, H.

Librarian.

Sauerquell, J.



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SECOND MATINEE,

TUESDAY AFTERNOON, DECEMBER 1,

AT 4.30 PRECISELY.

PROGRAMME.

Rimsky-Korsakoff . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

(In memory of the composer, who died June 21, 1908.)

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

Liszt Concerto in A major, No. 2, for Pianoforte

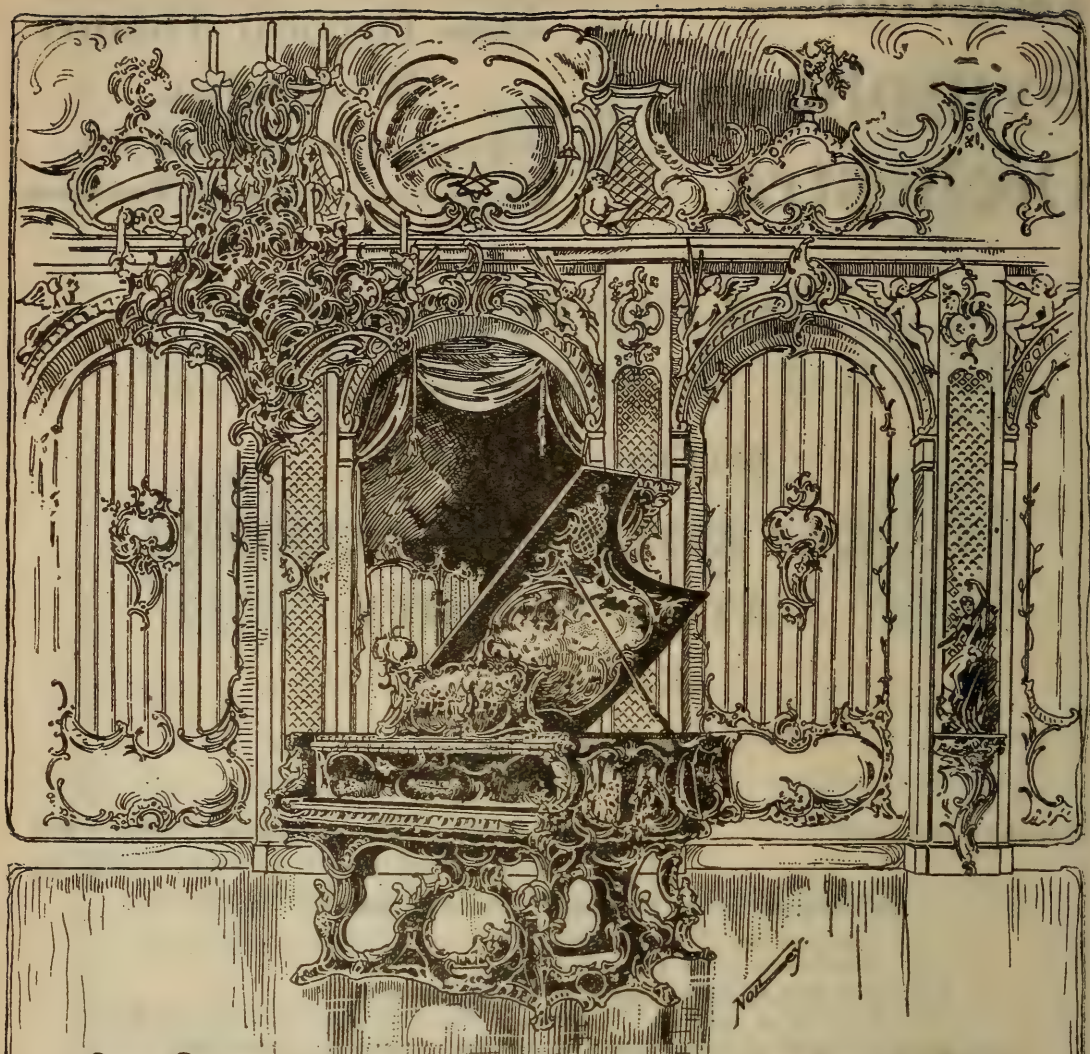
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'Scheherazade," Symphonic Suite after "The Thousand Nights and a Night," Op. 35.

Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade.

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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"I The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great roc darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a

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I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the Sea motive, by others the Sindbad motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the Scheherazade motive, Lento, 4-4, played by solo violin against chords on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento,

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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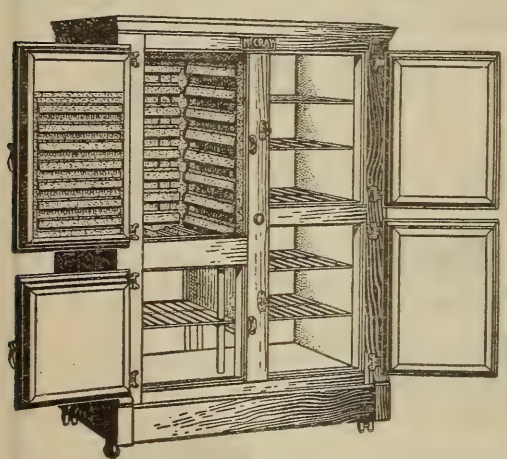
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B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in



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this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices. hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay." *

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

* The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic

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A black blotch in the sunset; and it grew
Swiftly . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893)

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we

the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

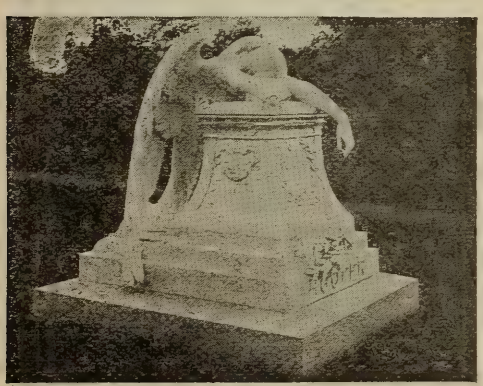
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all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, which he entered in 1856, but even then he gave much time to music. He studied the violoncello with Ulich and the pianoforte with Fedor Kanillé. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that about 1862 he came as an officer to the United States. His cruise lasted three years (1862–1865). He wrote his first symphony, the first written in Russia, according to Riemann's Musik-Lexicon (1905, sixth edition), when he was a midshipman. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of

* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod, and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony in C major (played here at a concert of the Boston Symphony Orchestra, Dr. Muck, conductor, March 14, 1908) and other orchestral pieces, as "King Lear," "Thamara," "In Bohemia," which was played in Boston at Mrs. R. J. Hall's concert in Jordan Hall, Mr. Longy conductor, January 21, 1908; a pianoforte sonata and other pianoforte pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Rimsky-Korsakoff married in 1873 Nadedja Nicholaevna Pourgold, a pianist of distinction and an arranger of orchestral scores for the pianoforte.

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the director of the Conservatory protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory. The only member of the Directorial Committee who had by nature and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kotschei," was produced in St. Petersburg at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance. For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905. In the fall of 1905 Glazounoff was elected director of the Conservatory and Rimsky-Korsakoff was reinstated.

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In 1907 Rimsky-Korsakoff was present at the "Five Historical Russian Concerts" at Paris (May 16, 19, 23, 26, 30), when his "Christmas Night" symphonic poem, Prelude and two songs from "Snegourotchka," "Tsar Saltan" suite, and the submarine scene from the opera "Sadko" were performed, and he then conducted his works. (The regular conductors of the series were Messrs. Nikisch and Chevillard.) In the fall of 1907 he was chosen corresponding member of the Académie des beaux-arts, to take the place vacated by the death of Grieg.

The list of his operas is as follows:—

"The Maid of Pskoff" (St. Petersburg, 1873; revised in 1904); "A Night in May" (St. Petersburg, 1880, 1894); "The Snow Maiden" (St. Petersburg, 1882); "Mlada," ballet opera, originally an act by Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each (St. Petersburg, 1892 ?); "Christmas Eve" (St. Petersburg, 1895); "Sadko of Novgorod" (Moscow, 1897); "Mozart and Salieri" (Moscow, 1899 ?); "Boyarina vera Sheloga," prologue to "The Maid of Psoff" (Moscow, 1899); "The Bride of the Tsar" (Moscow, 1899); "The Tale of the Tsar Saltan" (Moscow, 1900); "Servilia" (St. Petersburg, 1902); " Koschtsei, the Immortal" (Moscow, 1902). "Pan Voyvode" (St. Petersburg, 1905); "The Legend of the Invisible City of Kitesch and the Maiden Fevronia" (St. Petersburg, 1907); "Zolotoi Pietouchok."

His chief works besides those alrady mentioned are a Fantasia on Servian themes for orchestra, Op. 6; Overture on Russian themes for orchestra, Op. 28; Fairy Tale for orchestra, Op. 29; Concerto in C-sharp minor (to the memory of Liszt) for pianoforte and orchestra, Op. 30; Symphoniette in A minor on Russian themes for orchestra, Op. 31; Symphony No. 3, in C major, Op. 32; Concert Fantasia on Russian themes for violin and orchestra, Op. 33; Serenade for 'cello with pianoforte, Op. 37; "By the Grave," prelude for orchestra, Op. 61; Russian Song for orchestra (chorus *ad lib.*), Op. 62; songs and pianoforte pieces; string quartet, F major, Op. 12; string sextet, A major ((MS.), and other chamber music; choruses with and without orchestra; a portion of the liturgy of St. John Chrysostom, Op. 22; six transpositions, including the psalm, "By the Waters of Babylon,"

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Op. 22*a*. He edited "one hundred Russian Folk-songs," Op. 24 (1877), and "Forty Russian Folk-songs (1882).

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at concerts of the Boston Symphony Orchestra on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905; the overture to "The Betrothed of the Tsar," November 15, 1902, April 16, 1904, November 24, 1906; "Caprice on Spanish Themes," February 15, 1908.

The "Spanish Caprice" was performed at St. Petersburg in 1887, and it was published in that year. Yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation*,* and you may regard yourself as the greatest master of the present day." Tschaikowsky's admiration for his colleague was, however, a plant of slow growth. He wrote to Mrs. von Meck, in a letter dated San Remo, January 5, 1878: "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with

* These words are italicized in the original letter.

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himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself. 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade," his "Capriccio Espagnol," and his better operas. Tschaikowsky in later years showed

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the warmest appreciation for his colleague and his works. He wrote in his diary of 1887: "I read Korsakoff's 'Snegourotchka,'* and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

Tschaikowsky first became acquainted with compositions by Rimsky-Korsakoff when he visited St. Petersburg in 1867 and made his first public appearance as a conductor, at a concert in aid of the famine fund (March 2). He led the Dances from his own "Voyevode," and Rimsky-Korsakoff's "Serbian" Fantasia was on the programme. Early in 1871 Balakireff wrote Tschaikowsky that Mme. Rimsky-Korsakoff (born Nadejda Pourgould) had scratched out certain chords in the manuscript score of Tschaikowsky's "Romeo and Juliet" overture fantasia, sent to Balakireff for criticism, "with her own fair hands, and wants to make the pianoforte arrangement end pianissimo." (In the final arrangement the composer omitted these chords.)

In 1872 Tschaikowsky, visiting St. Petersburg again, met frequently the members of the "Invincible Band," and it is said that under their influence he took a Little Russian folk-song as the subject of the finale of the Second Symphony. "At an evening at the Rimsky-Korsakoff's," he wrote, "the whole party nearly tore me to pieces, and Mme. Korsakoff implored me to arrange the Finale for four hands."

We find Tschaikowsky writing to Rimsky-Korsakoff from Moscow, September 22, 1875: "Thanks for your kind letter. You must know how I admire and bow down before your artistic modesty and your

* "The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882. It has been announced for performance in Paris this season.

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great strength of character! These innumerable counterpoints, these sixty fugues, and all the other musical intricacies which you have accomplished,—all these things from a man who had already produced a 'Sadko' eight years previously,—are the exploits of a hero. I want to proclaim them to all the world. I am astounded, and do not know how to express all my respect for your artistic temperament. How small, poor, self-satisfied, and naïve I feel in comparison with you! I am a mere *artisan* in composition, but you will be an *artist*, in the fullest sense of the word. I hope you will not take these remarks as flattery. I am really convinced that with your immense gifts—and the ideal conscientiousness with which you approach your work—you will produce music that must far surpass all which so far has been composed in Russia. I await your ten fugues with keen impatience. As it will be almost impossible for me to go to Petersburg for some time to come, I beg you to rejoice my heart by sending them as soon as possible. I will study them thoroughly and give you my opinion in detail. . . . I should very much like to know how the decision upon the merits of the (opera) scores will go. I hope you may be a member of the committee. The fear of being rejected—that is to say, not only losing the prize, but with it all possibility of seeing my 'Vakoula' performed—worries me very much."

He wrote to Rimsky-Korsakoff, November 24 of the same year, about a pianoforte arrangement of his second quartet by Mme. Rimsky-Korsakoff, and ended: "A few days ago I had a letter from von Bülow, enclosing a number of American press notices of my pianoforte concerto.* The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantaisies, which make up the breezy and ethereal whole.' The same critic discovered in the finale 'syncopation on the trills, spasmodic interruptions of the subject, and thundering octave passages'! Think of what appetites these Americans have: after every performance von Bülow was obliged to repeat *the entire finale!* Such a thing could never happen here." The next month Rimsky-Korsakoff answered: "I do not doubt for a moment that your opera will carry off the prize. To my mind the operas sent in bear witness to a very poor state of things as regards music here. . . . Except your work, I do not consider there is one fit to receive the prize or to be performed in public."

Tschaikowsky wrote to his colleague, October 11, 1876: "I know how your quartet improves on acquaintance. The first movement is simply delicious and ideal as to form. It might serve as a pattern

* It will be remembered that the first performance of Tschaikowsky's pianoforte Concerto in B-flat minor was by von Bülow at Boston, October 25, 1875, in Music Hall. Mr. Lang conducted the orchestra, which was a small one. There were only four first violins.—Ed.

J. B. MORREY

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of purity of style. The andante is a little dry, but just on that account very characteristic—as reminiscent of the days of powder and patches. The scherzo is very lively, piquant, and must sound well. As to the finale, I freely confess that it in no wise pleases me, although I acknowledge that it may do so when I hear it, and then I may find the obtrusive rhythm of the chief theme less frightfully unbearable. I consider you are at present in a transition period, in a stage of fermentation; and no one knows what you are capable of doing. With your talents and your *character* you may achieve immense results. As I have said, the first movement is a pattern of virginal purity of style. It has something of Mozart's beauty and unaffectedness." This was the String Quartet in F major, Op. 12.

I have quoted these excerpts to show Tschaikowsky's opinion of Rimsky-Korsakoff and his works before he wrote to Mrs. von Meck his famous characterization of the "Invincible Band."

He wrote to Rimsky-Korsakoff afterward from Maidanovo, April 18, 1885: "Since I saw you last I have had so much to get through in a hurry that I could not spare time for a thorough revision of your primer." This was Rimsky-Korsakoff's Treatise on Harmony (translated into German by Hans Schmidt). The original edition was published in 1886; the third, in Russian, in 1893. "But now and again I cast a glance at it, and jotted down my remarks on some loose sheets. To-day, having finished my revision of the first chapter, I wanted to send you these notes, and read them through again. Then I hesitated: should I send them or not? All through my criticism of your book ran a vein of irritation, a grudging spirit, even an unintentional suspicion of hostility towards you. I was afraid the mordant bitterness of my observations might hurt your feelings. Whence this virulence? I cannot say. I think my old hatred of teaching harmony crops up here,—a hatred which partly springs from a consciousness that our present theories are untenable, while at the same time it is impossible to build up new ones, and partly from the peculiarity of my musical temperament, which lacks the power of imparting conscientious instruction. For ten years I taught harmony, and during that time I loathed my classes, my pupils, my text-book, and myself as teacher. The reading of your book reawakened my loathing, and it was this which stirred up all my acrimony and rancour. . . . Dare I hope that you would accept the position of the Director of the Moscow Conservatory, should it be offered you? I can promise you beforehand so to arrange matters that you would have sufficient time for composing, and be spared all the drudgery with which N. Rubinstein was overwhelmed. You would only have the supervision of the musical

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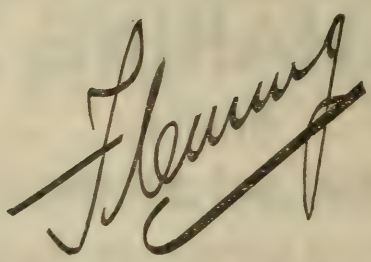
affairs. Your upright and ideally honorable character, your distinguished gifts both as artist and teacher, warrant my conviction that in you we should find a splendid Director. I should consider myself very fortunate, could I realize this ideal." Rimsky-Korsakoff declined the offer, courteously, but in no uncertain words.

Borodin wrote of him in 1875: "He is now working for the Free School: he is making counterpoint, and he teaches his pupils all sorts of musical stratagems. He is arranging a monumental course in orchestration, which will not have its like in the world, but time fails him, and for the moment he has abandoned the task. . . . Many have been pained to see him take a step backward and give himself up to the study of musical archæology; but I am not saddened by it, I understand it. His development was exactly contrary to mine: I began with the ancients, and he started with Glinka, Liszt, and Berlioz. After he was saturated with their music, he entered into an unknown sphere, which for him has the character of true novelty." Yet in 1877 Borodin, Rimsky-Korsakoff, Liadoff, and Cui were working together amicably on the amazing "Paraphrases" for pianoforte, which Liszt valued highly, and to which he contributed; and after the death of Borodin, in 1887, Rimsky-Korsakoff undertook the revision and the publication of his friend's manuscripts. He completed, with the aid of Glazounoff, the opera 'Prince Igor" (St. Petersburg, 1890), just as he had completed and prepared for the stage Dargomijski's "Stone Guest" (St. Petersburg, 1872) and Moussorgsky's "Khovanschtchina"* (St. Petersburg, 1886, by the Dramatic Musical Society; Kief, 1892); yet he was more radical and revolutionary in his views concerning the true character of opera than was Borodin. And when, in 1881, Nikisch conducted "Antar" at the Magdeburg festival, it was Borodin who conveyed to the conductor the wishes of Rimsky-Korsakoff concerning the interpretation.

Liszt held Rimsky-Korsakoff in high regard. Rubinstein brought the score of "Sadko"† to him and said, "When I conducted this it failed horribly, but I am sure you will like it"; and the fantastical piece indeed pleased Liszt mightily. Liszt's admiration for the Russian is expressed in several letters. Thus, in a letter (1878) to

* Rimsky-Korsakoff also orchestrated Moussorgsky's Intermezzo for pianoforte and "La Nuit sur le Mont-Chauve" (St. Petersburg, 1886), played here at a concert of the Boston Orchestral Club, Mr. Longy conductor, January 5, 1904.

† Habets tells this story as though Rubinstein had conducted "Sadko" at Vienna; but the first performance of the work in that city was at a Gesellschaft concert in 1872. Did not Rubinstein refer to a performance at St. Petersburg?

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Bessel, the publisher, he mentions "the 'Russian national songs edited by N. Rimsky-Korsakoff,' for whom I feel high esteem and sympathy. To speak frankly, Russian national music could not be more felt or better understood than by Rimsky-Korsakoff." In 1884 he thanked Rahter, the publisher at Hamburg, for sending him the "Slumber Songs" by Rimsky-Korsakoff, "which I prize extremely; his works are among the rare, the uncommon, the exquisite." To the Countess Louise de Mercy-Argenteau* (born Louise de Caraman-Chimay) he wrote in 1884: "Rimsky-Korsakoff, Cui, Borodin, Balakireff, are masters of striking originality and worth. Their works make up to me for the ennui caused to me by other works more widely spread and more talked about. . . . In Russia the new composers, in spite of their remarkable talent and knowledge, have as yet but a limited success. The high people of the Court wait for them to succeed elsewhere before they applaud them at Petersburg. Apropos of this, I recollect a striking remark which the late Grand Duke Michael made to me in '43: 'When I have to put my officers under arrest, I send them to the performances of Glinka's operas.' Manners are softening and Messrs. Rimski, Cui, Borodin, have themselves attained to the grade of colonel." In 1885 he wrote to her: "I shall assuredly not cease from my propaganda of the remarkable compositions of the New Russian School, which I esteem and appreciate with lively sympathy. For six or seven years past at the Grand Annual Concerts of the Musical Association, over which I have the honor of presiding, the orchestral works of Rimsky-Korsakoff and Borodine have figured on the programmes. Their success is making a crescendo, in spite of the sort of contumacy that is established against Russian music. It is not in the least any desire of being peculiar that leads me to spread it, but a simple feeling of justice, based on my conviction of the real worth of these works of high lineage."

Liszt's enthusiasm was shared by von Bülow, who wrote to the *Signale* in 1878: "Rimsky-Korsakoff's 'Antar,' a programme-symphony in four movements, a gorgeous tone-picture, announces a tone-poet. Do you wish to know what I mean by this expression? A tone-poet is first of all a romanticist, who, nevertheless, if he develop himself to a genius, can also be a classic, as, for example, Chopin."

Two more recent opinions concerning the music of Rimsky-Korsakoff are worthy of consideration.

* She was a zealous propagandist in the Netherlands of the New Russian School. Her husband, chamberlain of Napoleon III., died in 1888, and she then left Belgium, her native land, and moved to St. Petersburg, where she died in 1890. See the entertaining gossip about this once famous beauty in "Les Femmes du Second Empire" by Frédéric Loliée, pp. 347–351 (Paris, 1906).

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Mr. Heinrich Pudor, in an essay, "Der Klang als sinnlicher Reiz in der modernen Musik" (Leipsic, 1900) wrote: "Rimsky-Korsakoff is in truth the spokesman of modern music. Instrumentation is everything with him; one might almost say, the idea itself is with him instrumentation. His music offers studies and sketches in orchestration which remind one of the color-studies of the Naturalists and the Impressionists. He is the Degas or the Whistler of music. His music is sensorial, it is nourished on the physical food of sound. One might say to hit it exactly, though in a brutal way: the hearer tastes in his music the tone, he feels it on his tongue."

And Mr. Jean Marnold, the learned and brilliant critic of the *Mercure de France*, wrote in an acute study of the New Russian School (April, 1902): "Of all the Slav composers, Rimsky-Korsakoff is perhaps the most charming and as a musician the most remarkable. He has not been equalled by any one of his compatriots in the art of handling timbres, and in this art the Russian school has been long distinguished. In this respect he is descended directly from Liszt, whose orchestra he adopted, and from whom he borrowed many an old effect. His inspiration is sometimes exquisite; the inexhaustible transformation of his themes is always most intelligent or interesting. As all the other Russians, he sins in the development of ideas through the lack of cohesion, of sustained enchainment, and especially through the lack of true polyphony. The influence of Berlioz and of Liszt is not less striking in his manner of composition. 'Sadko' comes from Liszt's 'Ce qu'on entend sur la montagne'; 'Antar' and 'Scheherazade' at the same time from 'Harold' and the 'Faust' Symphony. The oriental monody seems to throw a spell over Rimsky-Korsakoff which spreads over all his works a sort of 'local color,' underlined here by the chosen subjects. In 'Scheherazade,' it must be said, the benzoin of Arabia sends forth here and there the sickening empyreuma of the pastilles of the harím. This 'symphonic suite' is rather a triple rhapsody in the strict meaning of both word and thing. One is at first enraptured, astonished, amused, by the wheedling grace of the melodies, the fantasy of their metamorphoses, by the dash of the sparkling orchestration; then one is gradually wearied by the incessant return of analogous effects, diversely but constantly picturesque. All this decoration is incapable of supplying the interest of an absent or faintly sketched

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musical development. On the other hand, in the second and the third movements of 'Antar,' the composer has approached nearest true musical superiority. The descriptive, almost dramatic, intention is realized there with an unusual sureness, and, if the brand of Liszt remains ineffaceable, the ease of construction, the breadth and the co-ordinated progression of combinations mark a mastery and an originality that are rarely found among the composers of the far North, and that no one has ever possessed among the 'Five.'"*

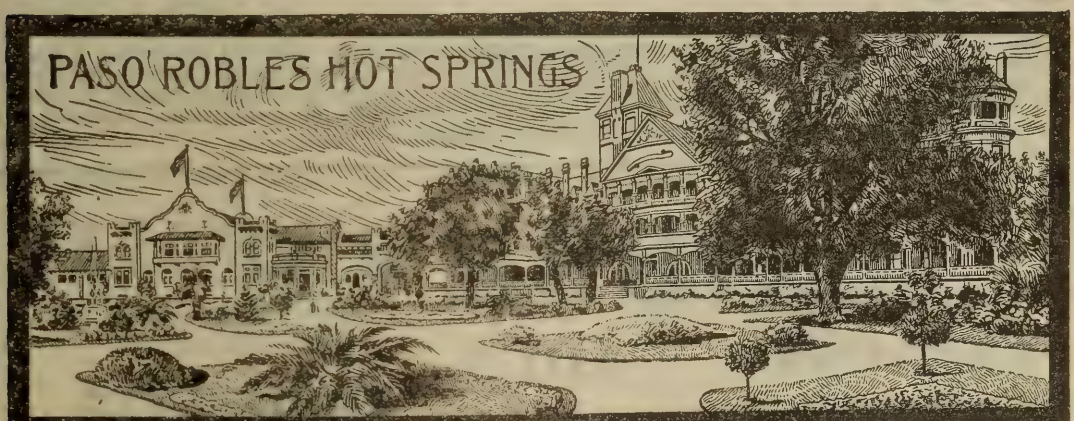
See also a study of Rimsky-Korsakoff by Camille Bellaigue ("Impressions Musicales et Littéraires," pp. 97–140); "A propos de 'Schéherazade' de Rimsky-Korsakoff," by Émile Vuillermoz, in *Le Courrier Musical* (Paris), Ferbuary 15, 1905; *Mercure Musical* (Paris), March 15, 1907, pp. 282–284, article by N. D. Bernstein on R.-K.'s opera, "Legend of the Invisible City," etc.; June 15, 1907, pp. 652–656, by Louis Laloy; Alfred Bruneau's "Musiques de Russie et Musiciens de France," pp. 20–25 (Paris, 1903).

Concerto for Pianoforte, No. 2, in A major . . . Franz Liszt

(Born at Raiding, near Ödenburg, Hungary, October 22, 1811; died at Bayreuth, July 31, 1886.)

This concerto, as well as the one in E-flat, was probably composed in 1848. It was revised in 1856 and in 1861, and published in 1863.

* Mr. Marnold wrote a little less enthusiastically about Rimsky-Korsakoff in the *Mercure de France* of September 16, 1908, and then reproached him sternly for his "pedantic" revision of Moussorgsky's opera "Boris Godounoff."



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It is dedicated to Hans von Bronsart,* by whom it was played for the first time January 7, 1857, at Weimar.

The first performance in Boston was at a concert of Theodore Thomas's orchestra, October 5, 1870, when Anna Mehlig † was the pianist, and this performance is said to have been the first in the United States.

The autograph manuscript of this concerto bore the title "Concert symphonique," and, as Mr. Apthorp once remarked, the work might be called a symphonic poem for pianoforte and orchestra, with the title "The Life and Adventures of a Melody."

The concerto is in one movement. The first and chief theme binds the various episodes into an organic whole. Adagio sostenuto assai, A major, 3-4. The first theme is announced at once by wood-wind instruments. It is a moaning and wailing theme, accompanied by harmonies shifting in tonality. The pianoforte gives in arpeggios the first transformation of this musical thought and in massive chords the second transformation. The horn begins a new and dreamy song. After a short cadenza of the solo instrument a more brilliant theme in D minor is introduced and developed by both pianoforte and orchestra. A powerful crescendo (pianoforte alternating with strings

* Hans Bronsart von Schellendorf, pianist and composer, was born at Berlin, February 11, 1830. He studied at the Berlin University, and he also studied composition with Dehn. He lived several years at Weimar as a pupil of Liszt, gave concerts at Paris, St. Petersburg, and in the chief cities of Germany, conducted the Euterpe concerts at Leipsic (1860–62). succeeded von Bülow as conductor of the concerts of the Society of Friends of Music, Berlin (1865–66). In 1867 he was made Intendant of the Royal Theatre at Hanover and in 1887 General Intendant of the Court Theatre at Weimar. He retired in 1895, to devote himself to composition. Among his chief works are an opera, "Manfred"; a trio in G minor; a pianoforte concerto in F-sharp minor; symphony with chorus, "In den Alpen" (1896); Symphony No. 2, in C minor; "Frühlingsphantasie," for orchestra; a cantata, "Christnacht"; a sextet for strings. He married in 1862 the pianist and composer, Ingeborg Starck.

† Anna Mehlig Falk was born at Stuttgart, July 11, 1846. She was a pupil of Lebert and Liszt. She played with much success in European countries and in the United States. Her first appearance in Boston was at a concert of the Harvard Musical Association, March 3, 1870, when she played Chopin's Concerto in F minor, No. 2. She appeared in New York for the first time at a concert in the Academy of Music, December 18, 1869, when she played a concerto by Hummel, and had as companions Antoinette Sterling, contralto, and Jules Levy, cornetist. Since her marriage she has lived in Antwerp.

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and wood-wind instruments) leads to a scherzo-like section of the concerto, Allegro agitato assai, B-flat minor, 6-8. A side motive fortissimo (pianoforte) leads to a quiet middle section, Allegro moderato, which is built substantially on the chief theme (solo 'cello). A subsidiary theme, introduced by the pianoforte, is continued by flute and oboe, and there is a return to the first motive. A pianoforte cadenza leads to a new tempo, Allegro deciso, in which rhythms of already noted themes are combined, and a new theme appears (violas and 'cellos), which at last leads back to the tempo of the quasi-scherzo. But let us use the words of Mr. Apthorp rather than a dry analytical sketch: "From this point onward the concerto is one unbroken series of kaleidoscopic effects of the most brilliant and ever-changing description; of musical form, of musical coherence even, there is less and less. It is as if some magician in some huge cave, the walls of which were covered with glistening stalactites and flashing jewels, were revealing his fill of all the wonders of color, brilliancy, and dazzling light his wand could command. Never has even Liszt rioted more unreservedly in fitful orgies of flashing color. It is monstrous, formless, whimsical, and fantastic, if you will; but it is also magical and gorgeous as anything in the 'Arabian Nights.' It is its very daring and audacity that save it. And ever and anon the first wailing melody, with its unearthly chromatic harmony, returns in one shape or another, as if it were the dazzled neophyte to whom the magician Liszt were showing all these splendors, while initiating it into the mysteries of the world of magic until it, too, becomes magical, and possessed of the power of working wonders by black art."

This concerto is scored for solo pianoforte, three flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, horns,

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It has been played at these concerts in Boston by Mr. Baermann, February 23, 1884, April 22, 1899; Mr. Joseffy, February 22, 1890; Mr. Busoni, April 1, 1893; Mr. Godowsky, March 16, 1901; Mr. Joseffy, March 26, 1904; Mr. Lütschg, October 21, 1905.

ENTR'ACTE.

A RUSSIAN COMPOSER.

(From the *Sun* (N.Y.), August 21, 1908.)

Rimsky-Korsakoff, who died recently at St. Petersburg, was the most distinguished Russian composer since the passing away of Tschaikowsky. He was born in 1844 at Tikhvin, in the government of Novgorod, and like many of his musical contemporaries was educated in another profession. The most Russian of the Russian composers, his genius has been gloriously vindicated by the performances last spring in Paris of his opera, "Boris Goudounoff." Of this work foremost French critics said some amazing things; Jean Marnold, for example, declaring that Debussy and Ravel and Dukas had been anticipated by the Russian; and Marnold is, as every one knows in Paris, a strong partisan of Debussy. Yet all the novelties acclaimed in "Pelléas et Mélisande" may be found in the opera of Moussorgsky,—the fluid tonal tapestry, the subordination of the music to the poem, and the absence of set lyric pieces or operatic discursions.

The gift of Rimsky-Korsakoff was more lyrical than his fellow students at Balakireff's. Without having anything particularly novel to say, he developed into a master painter in orchestration. He belonged to the group of composers who are more prolific in the creation of images than of ideas. A close student of Berlioz and Liszt, it was natural, with his fanciful imagination and full-blooded temperament, that his themes would be clothed in shining orchestration, that his formal sense would work to happier results in the Lisztian Symphonic Poem. He wrote symphonies and a symphoniette on Russian themes, but his genius was best displayed in the briefer, freer forms. His third symphony, redolent of Haydn,—with a delightful scherzo,—his fugues, his quartet, show him a master of his technical medium: he was skilled in counterpoint and wrote an excellent treatise on har-

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mony; but the real, engaging, and fantastic personality of the man evaporated in these learned exercises. He was at his top notch in his "Sadko," with its marvellous depiction of a calm and stormy sea; in his "Antar," with its evocation of vast, immemorial deserts; in his "Scheherazade" with its background of Bagdad and the mysterious atmosphere of the "Arabian Nights." His sense of instrumentation is as subtle and as exquisite as anything by Berlioz: the pupil equals the master, particularly in his symphonic suite "Scheherazade," which has been so adequately interpreted in New York by the Boston Symphony Orchestra.

On the first Sunday of December, 1878, "Sadko," a symphonic legend of Korsakoff's, was both hissed and applauded at a Pasdeloup concert in the Cirque d'Hiver, Paris. The new music made, on the whole, a disturbing impression . To quell the altercation in the audience, the conductor, Jacques Pasdeloup,—whose real name is said to have been Jacob Wolfgang,—played Weber's "Invitation to the Valse," arranged by Berlioz, which tribute to a national composer—beloved since he was dead, though despised when alive—put the huge Sunday afternoon audience in good humor. But in 1889, after Korsakoff directed two concerts of Russian music at the Trocadéro, Paris fell in love with his compositions. From 1871, when he was named professor of composition at the St. Petersburg Conservatory, he devoted himself entirely to teaching and composing. He wrote a dozen operas, a concerto for the piano, a fantasie for violin, also a caprice for orchestra on Spanish motives which is quasi-Moorish. A pious undertaking was his orchestrating of Dargomijski's "Stone Guest"; an opera by Moussorgsky and, with the assistance of his pupil, Glazounoff, the completion of the "Prince Igor" of Borodine. An indefatigable workman of art, he made arrangements for various combinations of instruments, conducted, and wrote many songs. His opera, rather a lyric piece, "Snowdrop,"—the Russian equivalent would be too formidable here,—has met with much success: it is charming, tender, melodious, with Russian folk-song, in which the composer was thoroughly versed.

His pupils are numerous, and some of them attained a fame that has crossed foreign seas,—too often crossed them: New York has had more than its share of Slavic music during the past few years. Glazounoff, Arensky, Sokoloff, Wihtol, Solotoreff, Tscherepnin, Akimenko, were among those who profited by his luminous precepts. But his fame will endure—if the fame of an epigone of Berlioz and Liszt can long endure!—because of his gorgeous handling of orchestral tints. Rimsky-Korsakoff will certainly rank among the great modern impres-

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sionist painters in tone. Praised by Liszt, admired by von Bülow, he showed the influence of the former. Profound psychologist he was not; an innovator like Moussorgsky he never could have been; the tragic eloquence vouchsafed Tschaikowsky was denied; but he wielded a brush of incomparable richness, he spun the most various evanescent and iridescent orchestral web, he was the Berlioz of Russia. This will keep his music grateful to the the ears until a new color king enters the dynasty of tone.

THE NEO-RUSSIAN SCHOOL AND OPERA.

Aristocratic Russia was for a long time in the habit of importing its amusements. Catherine I., extravagantly fond of dancing, borrowed from Paris Mlle. Juliette, a ballet dancer, just as Catherine II. borrowed the philosopher Diderot. There was a Russian ballet, "Baba Yaga," a comedy with songs and dances, before there was a Russian opera. The first theatre opened to the public was in the reign of Elisabeth, and the first singers and orchestra imported were under the manager Locatelli, not the violinist of that name. The history of the ballet is associated closely with that of the opera in all countries, and the story of the ballet in Russia is one of incredible extravagance, scandal, and crime, therefore of genuine interest.

The first opera in Russia was in 1735, and the company was Italian. The first opera with Russian libretto and sung by Russian singers dealt with a Grecian mythological subject, and the music was by an Italian. Catherine II. longed for national opera. She wrote the librettos of five, and in the middle of the eighteenth century Russians did write operas. They were without flavor or beauty. They were in weak Italian style, and not one remained long in the repertory.

When Dargomijsky, Mily Balakireff, and César Cui met with Rimsky-Korsakoff, Borodin, and Moussorgsky to discuss the future of Russian music, the following theories concerning opera were adopted by all except Borodin. (I give them as declared by César Cui in his "La Musique en Russie," Paris, 1880.)

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(1) Dramatic music should always have an intrinsic value as absolute music without regard to the libretto. Composers thus had for their chief thought only pure melody and vocal virtuosity,—easy and infallible means of success. The most common and naïve trivialities had a reason for existence, and that which would have been hooted in an orchestral work found its way naturally into opera. The Italians, with a wondrous gift of melody, did not even try to conceal nude melody by any harmonic dress. By the Italians, of course, they meant the Italians before the Verdi of "Aïda," "Otello," "Falstaff," and the members of the ultra-modern school. They looked at the thirty-odd operas of Rossini and the sixty-odd operas of Donizetti, and found only one or two types: the rest was merely repetition. The composers wrote too much; they speculated on the success of singers, scene painters, and ballets. But these Russians thought that opera music, apart from accessories, should always be genuine and beautiful, rich and striking in harmonic progressions and instrumental dress. This theory might seem to some a stumbling-block. Should there be no episode of commonplace to relieve the tension of the hearer? No. These men did not care whether the audience were pleased or displeased. They worked for an ideal.

(2) Vocal music must be always in perfect accord with the meaning of the text. Each sentence should have the one fitting and correct musical declamation. The meaning of the text should come out clearly in the musical phrase. A psychical sentiment can often be expressed with more depth and power in music than in words. One of the chief means of music is to paint the movements of the soul, the passions: speech defines the aspirations of the soul. Therefore the libretto should be chosen with the greatest care.

(3) The arrangement of the scene should depend entirely upon the situation in which the characters are placed, as well as on the general movement of the plot. There are operas in which the chorus of the ensemble wastes time without consideration of words or action. A catastrophe is ready: immediately the characters stand in line along

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the footlights, with the chorus arranged orderly at their heels, and sing a long set piece; after it is finished, after the applause is all over, the catastrophe takes place. If the hero of a lyric scene is the tenor or baritone, he must first show his talent in declamation: he therefore advances to the prompter's box, and goes through the recitative; then, to display his breadth of style, he sings an andante cantabile; but he is also a master of rapid and florid passages; and there is necessarily a fast movement, and at the end an impossible note, high or low, which is held endlessly.

This coterie waged war on all such conventionalities: it believed that there should be a complete independence of form, and that the musical development should be controlled by the text or the scenic situation, Marches, characteristic dances, an overture, entr'actes,—these pieces, essentially orchestral, may well be in place. Melody should be used to express lyrical emotion; but one model of melodic form, however successful it may be, should not serve in several numbers of one and the same opera, because in a lyric work there are seldom two situations completely similar with a text that offers the identical suggestions. And, when a chorus is introduced, it should not come forward as a chorus merely for the sake of contrast or to rest the chief singers: the chorus should be a crowd doing something, having a determinate part in the drama. Furthermore, there should be attention paid to the historical period of the drama, to local color; in a word, the time and place as well as the characters should be musically typified.

One might have replied, "But these ideas are not very unlike the views of Wagner." Cui or Balakireff would have answered: "The methods used in pursuing the end are very different. Wagner centres all the interest in the orchestra; the singers have only a secondary place. While a theme is exposed by the orchestra, the actor declaims sections of recitative, which, taken separately, often have little intrinsic value or real meaning. This method is false. The characters in the opera, not the orchestra, should dominate the scene. The characters speak the text, which introduces the music; without them there would be no music. The audience sees and hears them; and they, not the orchestra, should have the leading part. In Wagner's music the

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orchestra kills song. He makes every effort to diminish the musical importance of the characters in the operas. But we Russians give, with extremely rare exceptions, the whole musical supremacy to the singers, and they have the important themes. We believe that the singers are the true interpreters of the composer's ideas. Furthermore, to mark the character of each person, Wagner clothes the singer with a musical phrase, as with a coat, which he always wears. But why is the poor fellow condemned always to the same phrase? We are not so miserly. We give as many as the situations demand. We reserve the right to elaborate these themes in different ways,—to change rhythm, color, harmony; but unity is not disregarded, and the character is portrayed more vividly. In addition to this Wagner uses snatches of orchestral phrases that symbolize persons like phrases to express an idea, as 'Vengeance,' a sword, etc.; and when one of these ideas is suggested, even faintly, the phrase appears, as though worked by a spring. As though each person could not have an opinion wholly different, a sentiment far removed, in considering the same subject! We do not fall into such errors, at least."

Operas by Cui, Dargomijsky, Rimsky-Korsakoff, and Moussorgsky were the result of these deliberations.

Let us look for a moment at Dargomijsky's opera, "The Stone Guest." The story is Pushkin's version of the adventures of our old friend, Don Juan, the Spaniard, who met his death in the indefatigable pursuit of the ideal woman. There is no need of dwelling on the variations in the story. For instance, Pushkin makes Donna Anna the wife instead of the daughter of the Commander. It is enough to say that in his music the composer follows the text without changing a passage or rejecting a single word. There is not a concession to the audience: not an air or chorus is introduced merely for the purpose of tickling the ear. Instead of set tunes we find melodic, descriptive, emotional recitative. This opera, which takes less than two hours in performance, was orchestrated after the composer's death by Rimsky-Korsakoff and first performed in 1872. The public did not know what to make of it; it was so new, so strange. It is not an opera: it is a lyric drama with an intimate union of text and music, and the music is fashioned to fit strictly the words.

Borodin, not content with symphony or chamber music, as though he were a Frenchman, looked forward to the stage for greater fame. Stassoff furnished him with the scenario of a libretto founded on an epic national poem,—the story of Prince Igor. This poem told of the expedition of Russian princes against the Polovtsi, a nomadic people



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of the same origin as the Turks, who had invaded the Russian empire in the twelfth century. The conflict of Russian and Asiatic nationalities delighted Borodin, and he began at once to write his own libretto. He tried to live in the atmosphere and even in the language of the twelfth century. He read assiduously the poems and songs that had come down from the people of that age; he collected folk-songs even from Central Asia; he introduced into his book, after the manner of Shakespeare, comic characters to give contrast to the romantic situations; he began to compose part of the music, when at the end of a year he was seized with profound discouragement. His friends said to him: "The time has gone by to write operas on historic or legendary subjects; it is necessary to-day to treat the modern drama." When any one deplored in his presence the loss of so much material, he replied that this would go into his second symphony. In "Prince Igor" he did not follow the theories which had been laid down before him by Dargomijsky and Cui. In a letter to a friend he explained his own views concerning opera: "I have always disagreed with a great number of my friends concerning dramatic music. Recitative is neither in my nature nor in my character. I am attracted rather by melody and by the cantilena. I am more and more in favor of complete and concrete forms. In opera, as in decorative art, details, minutiæ, are not in place: only great lines are needed. Everything should be precise, clear, and easy of performance from a vocal and instrumental point of view. The voice should take the first place; the orchestra should be secondary. I do not yet know how I shall succeed, but my opera will be more like Glinka's 'Russian' than the 'Stone Guest.'" He worked under great disadvantages. His wife, Catherine Sergeïewna Protopopowa, an excellent pianist, was an invalid, and his own health was wretched. In 1877 he wrote as follows of his dear child,—this opera: "We old sinners, as always, are in the whirlwind of life,—professional duty, science, art. We hurry on and we do not arrive at the goal. Time flies like an express train. The beard grows gray, wrinkles hollow themselves deeper. We begin a hundred different things. Shall we ever finish some of them? I am always a poet in my soul, and I nourish the hope of leading my opera to the last measure, and yet I often mock at myself. I advance slowly, and there are great gaps in my work."

He replied to Stassoff, who reproached him on account of the abundance of choruses in the opera, that choruses are constantly interrupted by recitatives and solos, which are necessary to give the singer rest. "For the singer is a human person and not a phonograph or an organ that is wound up with a key. A singer who never leaves the stage,

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and shouts without cessation a series of high notes, will soon be destroyed in the flower and glory of her career if she be not allowed an opportunity to rest." "Prince Igor" was not performed until after the death of Borodin. It was finished by Rimsky-Korsakoff and Glazounoff, and the opera was performed at St. Petersburg in November, 1890. The composer had no illusion concerning the possibility of transplanting this opera. He himself said, "'Prince Igor' is essentially a national opera, which can be of interest only to us Russians who love to refresh our patriotism at the sources of our history, and to see the origins of our nationality live again upon the stage."

The founders of the neo-Russian school agreed, first of all, that orchestral music, as written by Beethoven, Schumann, Liszt, and Berlioz, had gone as far as possible. The string foundation of Haydn could no longer be a law to them: Beethoven had introduced vocal solos and a chorus into his Ninth Symphony; Schumann had added to his "Rhenish" symphony a fifth movement; Liszt, in his symphonic poems, had connected separate episodes into a general ensemble, and had firmly established programme music; Berlioz painted in orchestral colors, and had also introduced vocal music into his symphonies or had given an important part to the solo instrument, as to the viola in "Childe Harold." It was impossible to go further in these directions. It was different with opera. Dramatic music was still in a transitory state. Its style was not rrevocably determined.

Balakireff never wrote an opera, and his latest work of importance is a symphony (produced in 1898). The operas of Moussorgsky—that wild, irregular, dissipated genius—were put on the stage through the aid of his colleagues, and have seldom crossed the frontier. Rimsky-Korsakoff's "May Night" has been performed in a German city,—Frankfort (May 3, 1900); and his "Betrothed of the Tsar" at Prague (December 4, 1902); his "Snow Maiden" ("Snegourotchka") at the Opéra-Comique, Paris, (May 22, 1908). Operas by Cui have been a little less parochial in fortune: his "Le Filibustier" was written for the Opéra-Comique, Paris, and produced there January 22, 1894, probably as an



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act of courtesy to Russia, for there were only five performances. Moussorgsky's "Boris Goudonoff" was produced at Paris at the Opéra, May 19, 1908. Some Russian operas were performed at Berlin by a company from St. Petersburg in June, 1908. The neo-Russian school is known to the great outside world chiefly by symphonic and chamber music.

It is, perhaps, needless to remind the reader that Tschaikowsky never was a member of this school,—that he is regarded by the faithful as a cosmopolite. Arensky, who first leaned toward the ultra-radicals, came under the influence of Tschaikowsky, whose operas have been performed in many European cities.

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

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PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) *Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra *Weissheimer*
Sung by Mr. RÜBSAMEN.
Concerto in A major (No. 2) for Piano *Liszt*
Mr. v. BÜLOW.
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra *Weissheimer*

PART II

"Ritter Toggenburg," Symphony in one movement (five sections) *Weissheimer*
Chorus, "Trocknet nicht" *Weissheimer*
Chorus, "Frühlingslied" *Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.
Overture to the opera "Tannhäuser" *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt,

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und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments,

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

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leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind.

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57)

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This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the

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melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden, but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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WEDNESDAY EVENING, DECEMBER 2
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Fiedler, E.
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Theodorowicz, J.
Mahn, F.
Strube, G.
Eichheim, H.
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Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Werner, H.
Berger, H.
Eichler, J.
Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Marble, E.
Goldstein, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Maquarre, D.
Brooke, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

Schuëcker, H.

Tympani.

Rettberg, A.
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PROGRAMME.

Smetana . "The Moldau," Symphonic Poem (No. 2 of the cycle "My Country")

The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vyšehrad motive.

Tschaikowsky . . Symphony No. 6, "Pathetic," in B minor, Op. 74

Died November 6, 1893.

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Puccini Prayer from "Tosca"

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Symphonic Poem, "The Moldau" (from "My Country," No. 2).

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. Vysehrad (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

II. Vltava* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. Sarka. Composed at Prague; completed February 20, 1875 Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. Zceskych Luhův A Hájův ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; "as the Germans say, "Volksweisen" or "Tanzweisen."

* "'Multava,' the Latin name of the river. But as the u is written v, Mvltava, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908.

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V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

"The Moldau" begins Allegro commodo non agitato E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flow-

* The translation into English is by Mr. W. F. Apthorp.

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ing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away." "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

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"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903. March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.

Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

Symphony No. 6, in B minor, "Pathetic," Op. 74.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St Petersburg, November 6, 1893.)

This symphony is in four movements:—

I. Adagio, B minor, 4-4.
 Allegro non troppo, B minor, 4-4
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéieff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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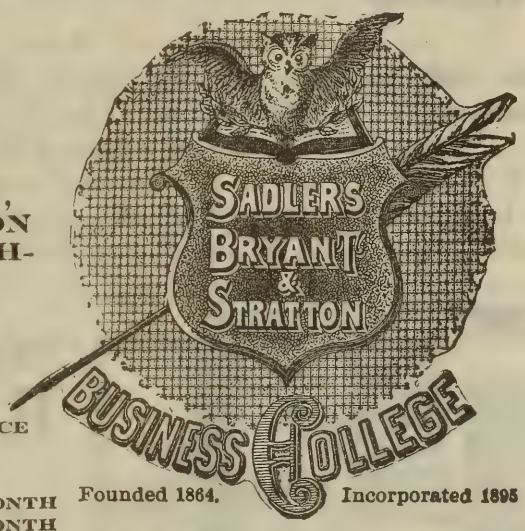
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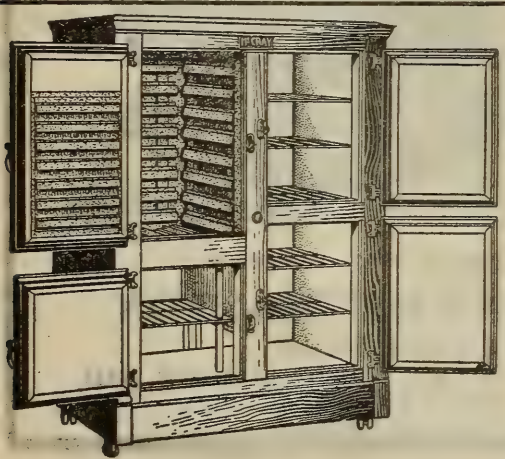


"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay, Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also



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soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He

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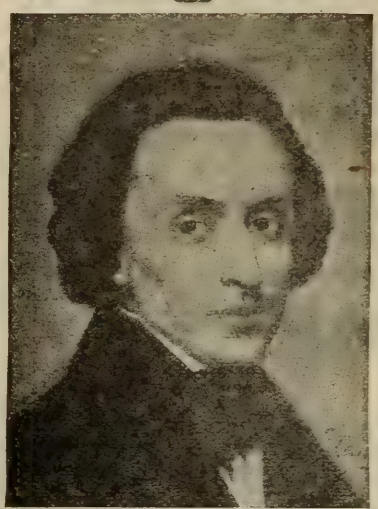
did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all

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my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte.

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Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years

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some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897,

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The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

BOLERO-SICILIENNE, "MERCI, JEUNES AMIES," FROM "LES VÊPRES SICILIENNES," ACT V. GIUSEPPE VERDI

(Born at Roncole, October 10, 1813; died at Milan, January 27, 1901.)

"Les Vêpres Siciliennes," opera in five acts, libretto by Scribe and Duveyrier, music by Verdi, was composed by Verdi for the Opéra, Paris. The French government wished a new opera for the Exposition of 1855, and it gave the commission to Verdi. The opera was produced at the Opéra, Paris, June 13, 1855, with the following cast: Hélène, Sophie Cruvelli; Ninetta, Miss Sannier; Henri, Gueymard; Guy de Montford, Bonnehée; Procida, Obin; Danieli, Boulo; Béthune, Coulon; Vaudemont, Guignot; Thibault, Aymès; Robert, Marié; Mainfroid, Koenig. There were fifty performances that year, ten in 1856, two in 1857, four in 1859, eleven in 1863, four in 1864.

The first performance in the United States was at the Academy of Music, New York, November 7, 1859, and in Italian. Elena, Mme. Colson; The Governor, Ferri; Arrigo, Brignoli; Procida, Junca.

The part of Hélène was created by Sophie Cruvelli, born Johanne Sophie Charlotte Crüwell, at Bielefeld, March 12, 1826. For the story of her singular flight from Paris in 1854, the consequent consternation at the Opéra, the threat of Verdi to withdraw his score, see Pougin's "Verdi," chapter ix. (Paris, 1886). This brilliant and eccentric singer married the Count Vigier in 1856, withdrew from the stage, and, a widow, lived at Paris and at Bielefeld, and died at Nice, November 6, 1907. She made her début at Venice in 1847; sang in London the next year; sang in Paris in the Italian opera, and in 1854 was engaged for the Opéra, Paris, at a yearly salary of 100,000 francs. She had a superb voice of almost three octaves in compass, but reck-

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lessness and "perverse eccentricity" soon played havoc with it, so that in 1852 Chorley wrote: "Every now and then some wild burst of energy in her singing displayed the glorious compass of her voice—but also, that its freshness was even then departing; while her acting, though it was animated enough, perpetually missed its mark, owing to her extreme self-occupation. She was triumphantly heedless of all her companions on the stage." It was in this year that, when there was debate about the choice of some coming opera, her admirers reported that "there was to be a part with bare arms in it for Mdlle Cruvelli."

HÉLÈNE.

Merci, jeunes amies,
De ces présents si doux!
Dont les fleurs si jolies
Sont moins fraîches que vous.
O chaîne fortunée
Et plus chère à mes yeux,
Alors que l'hyménée
S'embellit de vos vœux.

Ah! rêve divin, heureux délire!
Mon cœur sourit à vos accents!
Hymne céleste! qui respire
Les fleurs, l'amour, et le printemps!

Rives siciliennes,
Sur vos bords enchanteurs
Assez longtemps les haines
Ont désunis les cœurs.
D'espoir toute joyeuse,
Puisse-je, ô mes amies,
Voir ma patrie heureuse,
Le jour, où je le suis!

Ah! rêve divin! etc.

Thanks, young friends, for these sweet gifts. The fair flowers are not so fresh as you. O happy bond, one dearer in my eyes, since my union is beautified by your good wishes.

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Ah, divine dream, happy frenzy! My heart smiles hearing your tones. Heavenly union, which breathes flowers, love, and the spring!

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Ah, divine dream, etc.

Three Dance Pieces from "Cephalus and Procris," Heroic Ballet; Tambourin; Menuet ("The Nymphs of Diana"); Gigue: freely arranged for Concert Performance by Felix Mottl.

André Erneste Modeste Grétry.

(Grétry, born at Liége, February 8, 1741; died at Montmorency, near Paris, September 24, 1813.

Mottl, born at Unter St. Veit, near Vienna, August 29, 1856; now living in Munich.)

Grétry's "Céphale et Procris," heroic ballet in three acts, words by Jean François Marmontel (1723–99), was performed for the first time at Versailles before Louis XV., December 30, 1773, at the wedding festivities of Charles Philippe of France, Count of Artois, who married the Princess Marie Theresa of Savoy November 16 of that year.* There was only this one performance at Versailles, and the singers were as follows: Larrivée, Céphale; Sophie Arnould, Procris; Mme. Larrivée, l'Aurore; Miss Rosalie (afterward Levasseur), Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss La Suze, la Soupçon; Miss Dubois, Une Nymphe. The ballets were arranged by Vestris and Gardel.

"Céphale et Procris" was produced at the Académie Royale de Musique, Paris, May 2, 1775, and performed a dozen times. Larrivée, Céphale; Miss Levasseur, Procris; Miss Mallet, Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss Chateauneuf, la Soupçon; Miss Dubois, Une Nymphe. The chief dancers were Mmes. Guimard, Peslin, Dorival; Messrs. Vestris, d'Auberval, Gardel.

There was a revival May 23, 1777, and there were twenty-six performances that year.

Marmontel based his libretto on the story as told by Ovid in the

* Gustave Chouquet, in his "Histoire de la Musique Dramatique en France" (p. 357), says that "Céphale et Procris" was performed at Versailles at the end of the series of entertainments in honor of the marriage of the Dauphin and Marie Antoinette. The late conservator of the collection of musical instruments belonging to the Paris Conservatory was an unusually accurate and sound writer, but the marriage of the Dauphin and Marie Antoinette took place on May 16, 1770, over three years before the performance of "Céphale et Procris" at Versailles. The marriage of the Comte d'Artois and Marie Theresa was first by procuration at Turin in the palace of the King of Sardinia and Savoy, Marie's father, October 24, 1773. On November 14 of that year she arrived in the environs of Fontainebleau, and was there met by the King of France. Castil-Blaze, in his "L'Académie Impériale de Musique" (Paris, 1855), makes the mistake of Chouquet. No doubt Chouquet followed Castil-Blaze blindly in the matter.

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seventh book of the "Metamorphoses." In Marmontel's version Aurora, in love with Cephalus, disguises herself as a nymph, and comes down from her celestial home to see him; but her brilliance betrays her. She learns from him that he loves Procris. She then informs him that Diana has condemned Procris to die by the hand of her lover, but Cephalus runs to his fate. Jealousy and her followers prepare to take vengeance on Aurora, who appears as one of Diana's nymphs. Procris calls Cephalus. Jealousy advances, and tells her that her lover has abandoned her for Aurora. Cephalus, wearied by the chase, falls on the ground. Faint and wishing a refreshing breeze, he calls on Aura.* There is a stir in the foliage, and he hurls a dart. Procris comes forward with the dart that she has drawn from her breast. Jealousy rejoices, but Love brings Procris back to life, and the lovers are joined.

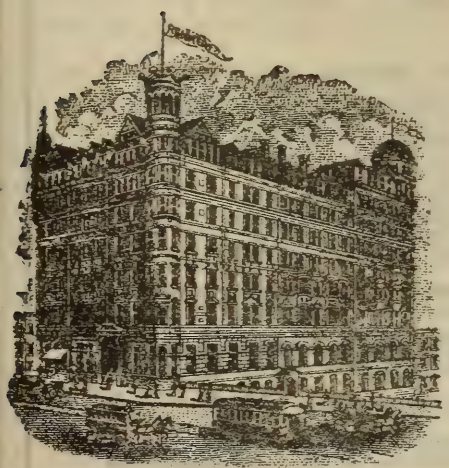
Mottl has taken three of the dance numbers and arranged them for concert use. The fifth scene of the first act is entitled "Les Nymphes de Diane." There is a chorus, which is followed by a ballet of Diana's nymphs: Minuet, Contredanse, Pantomime (followed by a repetition for chorus of the Minuet), Tambourin. The Gigue of Mottl's suite is from the fifth scene of the second act; chorus, "Mouvement de Louré," Gigue.

I. Tambourin, Presto, ma non troppo (original, presto), D major (original key, C major), 2-2. Mottl has scored the music for two flutes (interchangeable with two piccolos), two oboes, two clarinets, two

* Aura, a light wind. There were two statues called "Auræ" at Rome in the time of Pliny the Elder. The Auræ were represented by the ancients as clothed in long and floating veils of a light texture.

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bassoons, two horns, two trumpets, kettledrums, triangle, tambourine, strings. The chief motive is given to piccolos and oboes, while violas, 'cellos, horns, and tambourine play rhythmically a pedal with violins pizzicati, and the triangle on the weaker beat. The middle section is in D minor (C minor in the original) with melody for violins, while the horns sustain a pedal. After the repetition in major there is a coda.

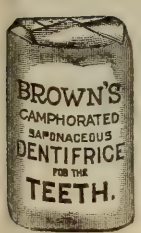
The Tambourin is an old dance popular on the French stage of the eighteenth century. The melody was gay and lively. At the moment the flutes imitated the "fluitet," or "flaiutet," or "galoubet" of Provence, the bass marked strongly the note of the tambourin, or "tamboron." This tambourin of Provence should not be confounded with the familiar tambourine. The former is a long drum of small diameter, beaten with a stick in one hand, while the other hand plays the galoubet, a pipe with three holes, which are covered by the thumb, index finger, and the middle one. Prætorius attributes an English origin to the galoubet. The music for this instrument is written two octaves lower than the real sound, and the instrument has a chromatic scale of at least an octave and four notes. The tambourin, as a rule, has no snare. When there is one, it is a single cord stretched across the upper end of the drum. The player (le tambourinaire) bears the drum suspended from his left forearm; he beats with his right, and holds the galoubet in his left. If he plays the galoubet, he is called an "Escoular." To play the two instruments together is called "tutupomponeyer," and Daudet in "Port Tarascon" gives the transport ship the name "Tutupanpan," a name expressive of the sound of the two instruments. Bizet in "L'Arlésienne" gives an imitation of galoubet and tambourin, substituting the piccolo in the place of the former. For a further description of the instruments, their history, literature, and the manner of playing them, see "Lou Tambourin," by F. Vidal (Avignon, s. d.), and "Notice sur le Tambourin," by "Un Tambourinaire,"—de Lombardon-Montezan (Marseilles, 1883).

The Tambourin, the dance, was a stage dance. Folk-dances of Provence were the Olivettes, the Lacets, the Quenouilles, the Soufflets, the Joûte, the Cocos, the Cerceaux, the Folies Espagnoles, the Faran-

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dole, and all Branles for which the tambourin, the instrument, was used. As a stage dance, the tambourin was most popular, so that, according to rule, every opera at the Académie Royale de Musique had passepieds in the prologue, musettes in the first act, tambourins in the second, and chaconnes and passepieds in those remaining. Marie Anne Camargo was famous for dancing the tambourin.

There is a celebrated tambourin in Rameau's "Pieces for Clavecin," and the composer introduced it afterward in his opera-ballet, "Les Fêtes d'Hébe" (Paris, 1739). There is another one in Berton's "Aline, Reine de Golconde" (Paris, 1803). A still more celebrated one is in Adam's "Le Sourd" (Paris, 1853), with the couplets beginning

Sur le pont
D'Avignon,
En cadence
L'on y danse;
Sur le pont
D'Avignon
L'on y danse
Tous en rond.

Mr. Fritz Kreisler has played in Boston transcriptions of tambourins for violin: Rameau (February 12, 1901), Leclair's (January 23, 1902, and January 13, 1905).

II. Menuetto: moderato, B-flat major, 3-4 (original, menuet, C major, 3-4, without indication of pace). Mottl has scored this music for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one



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may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and a violoncello. The minuets were more like the Polish ones than ours or those of Italy."

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*Artists thus designated will be heard here in recital this season. Specific announcements in later issues.

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895)

III. Gigue. Allegro non troppo, D major, 6-8 (original, "Gigue très légère, A major, 6-8). Mottl has changed the melodic contour of Grétry's simple little dance, and elaborated the music. He has scored the jig for piccolo, flute, two oboes, two clarinets, two bassoons, two horns two trumpets, a set of three kettledrums triangle, and strings.

Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin (viella, fidel) with a big and bulging belly so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *giguéours d'Allemagne* (German fiddlers). Others dispute this origin. Stainer and Barrett's "Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

"Airs de Ballet" from "Céphale et Procris" were played at a concert of the American Symphony Orchestra, Mr. Sam Franko, conductor, at the Lyceum Theatre, New York, January 15, 1901. These airs were Tambourin, Air lent, Gavotte, and Gigue légère. The programme stated "First time in America." This was a statement not easily con-

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony Concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.

GLOVES

may be right and not be Fownes, but they can't be

FOWNES

and not be right.



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tradicted, yet much music by Grétry was played and sung in the United States in the eighteenth century.

Mr. Franko joined the Gavotte from "Céphale et Procris" with three dances from other operas by Grétry, and they were played at one of his Concerts of Old Music in Mendelssohn Hall, New York, February 23, 1905. At one of Mr. Franko's concerts, February 14, 1907, Ballet des Nymphes de Diane, Pantomime, and Tambourin from "Céphale et Procris" were performed. The Pantomime was also played as the fourth movement of "Suite de Danses Villageoises" at Mr. Franko's concert in Daly's Theatre, New York, February 17, 1903.

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TOSCA

(*nel massimo dolore*).

Vissi d' arte e d' amor, non feci ma
male ad anima viva!
Con man furtiva
quante pene conobbi, allevïai.
Sempre con fè sincera
la mia preghiera
ai santi tabernacoli salì.
Diedi fiori agli altar, diedi gioielli
della Madonna al manto,
e diedi il canto
agli astri, al ciel, che ne ridean più belli
Nell' ora del dolore
perchè, Signore,
perchè me ne rimuneri così?

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(*in deepest sorrow*).

Love and music, these have I lived for, . .
nor ever have harmed a living being.
The poor and distressful, times without number,
by stealth, I have succoured. . . .
Ever a fervent believer, my humble prayers
have been offered up sincerely to the saints;
ever a fervent believer, on the altar flowers I've laid. .
In this, my hour of sorrow and bitter tribulation,
oh! Heavenly Father, why dost Thou forsake me?
Jewels I gave to bedeck Our Lady's mantle;
I gave my songs to the starry hosts
in tribute to their brightness. . . .
In this, my hour of grief and bitter tribulation,
why, Heavenly Father, why hast Thou forsaken me?

(*Translation into English by W. Beatty-Kingston.*)

"A SONG OF SPRING," OP. 16; "FINLAND": SYMPHONIC POEM FOR ORCHESTRA, OP. 26, NO. 7 JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.*)

The score of "Vårsång" was copyrighted in 1903. The title-page bears these titles: "Vårsang," "Frühlingslied," "La Tristesse du Printemps." I do not know whether the French title is the composer's or the publisher's. Mrs. Newmarch in her biographical sketch of Sibelius says: "The second title of this work, 'The Sadness of Spring,' seems to indicate that it is not so much a glad and triumphant

* It was stated recently that Mr. Sibelius now lives at Kerava, near Helsingfors.



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vernal mood which this music is intended to express, as some subjective feeling not easy to define. Perhaps the dryness of heart which follows upon some corroding embittering sorrow, for which the swift, magic beauty of the northern spring bears a message of mockery rather than of hope. But this is left to our imagination, as also the meaning of the strange peal of bells and the impassioned coda at the close of the work."

The music, one continuous song, romantic and gradually increasing in passion, requires no analysis. It is scored for two flutes (interchangeable with piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bells (in F, B-flat, C), and strings. The song begins, tempo moderato e sostenuto, F major, 3-4, with a theme for 'cello, violas, and clarinet.

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the recent political conflict between Russia and Finland its performance is said to have been prohibited." It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. To quote Mrs Newmarch again: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House Concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The following note is from the programme notes of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, Andante sostenuto (alla breve). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an allegro moderato episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to Allegro, the movement, looked at as an example of the sonata form, may be said to begin.

A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

The following paragraphs from Mrs. Rosa Newmarch's "Jean Sibelius: A Finnish Composer," 24 pp. (1906), are here pertinent. (See also the entr'acte.)

"From its earliest origin the folk music of the Finns seems to have been pentrated with melancholy. The Kanteletar, a collection of lyrics which followed the Kalevala, contains one which gives the key-note of the national music. It is not true, says the anonymous singer of this poem, that Vainomöinen made the 'Kantele' out of the jaw of a gigantic pike:—

The Kantele of care is carved,
Formed of saddening sorrows only;
Of hard times its arch is fashioned
And its wood of evil chances.
All the strings of sorrows twisted,
All the screws of adverse fortunes;
Therefore Kantele can never
Ring with gay and giddy music,
Hence this harp lacks happy ditties,
Cannot sound in cheerful measures,
As it is of care constructed,
Formed of saddening sorrows only.

"These lines, while they indicate the prevailing mood of the future music of Finland, express also the difference between the Finnish and Russian temperaments. The Finn is more sober in sentiment, less easily moved to extremes of despair or of boisterous glee than his neighbor. Therefore, while we find accents of tragic sorrow in the music of the Russian peasantry, there are also contrasting moods in which they tune their gusslees * to 'gay and giddy music.'

* The gusslee, or gusli, was a musical instrument of the Russian people. It existed in three forms, that show in a measure the phases of its historical development: (1) the old Russian gusli, with a small, flat-sounding box, with a maple-wood cover, and strung with seven strings, an instrument not unlike those of neighboring folks,—the Finnish "kantele," the Esthonian "kannel," the Lithuanian "kankles," and the Lettic "kuakles"; (2) the gusli-psaltery of the fourteenth and fifteenth centuries, differing from the first named in these respects,

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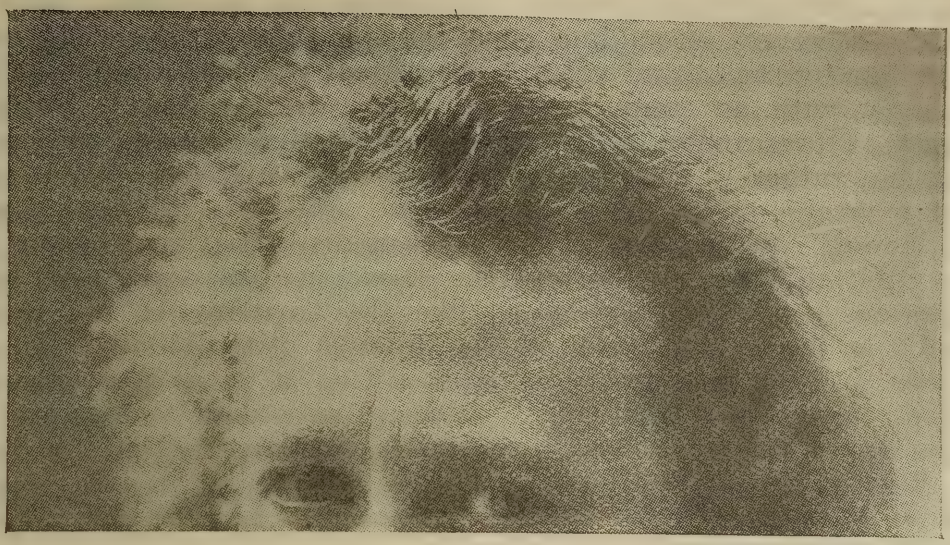
"The causes of this innate gravity and restrained melancholy of the Finnish temperament are not far to seek. Influences climatic and historical have moulded this hyperborean people into what we now find them. Theirs is the most northern of all civilized countries. From November till the end of March it lies in thrall to a gripping and relentless winter; in the northern provinces the sun disappears entirely during the months of December and January. Every yard of cultivated soil represents a strenuous conflict with adverse natural conditions. Prosperity, or even moderate comfort, has been hardly acquired under such circumstances.

"Situated between Sweden and Russia, Finland was for centuries the scene of obstinate struggles between these rival nationalities; wars which exhausted the Finns without entirely sapping their fund of stubborn strength and passive endurance. Whether under Swedish or Russian rule, the instinct of liberty has remained unconquerable in this people. Years of hard schooling have made them a serious-minded, self-reliant race; not to be compared with the Russians for receptivity or exuberance of temperament, but more laborious, steadier of purpose and possessed of a latent energy which, once aroused, is not easily diverted or checked.

. . . "Many so-called Finnish folk-songs being of Scandinavian origin. That the Finns still live as close to Nature as their ancestors, is evident from their literature, which reflects innumerable pictures from this land of granite rocks and many-tinted moorlands; of long sweeps of melancholy fens and ranges of hills clothed with dark pine-forests; the whole enclosed in a silver network of flashing waters—the gleam and shimmer of more than a thousand lakes. The solitude and silence, the familiar landscape, the love of home and country—we find all this in the poetry of Runeberg and Tavaststjerna, in the paintings of Munsterhjelm, Westerholm, and Järnefelt, and in the music of Sibelius.

. . . "Sibelius's strong individuality made itself felt at the outset of his career. It was, of course, a source of perplexity to the academic mind. Were the eccentricity and uncouthness of some of his early compositions the outcome of ignorance, or of a deliberate effort to be original at any price? It was, as usual, the public, not the specialists, who found the just verdict. Sibelius's irregularities were, in part the struggles of a very robust and individual mind to express itself in its own way; but much that seemed weird and wild in his first works was actually the echo of the national spirit and therefore better understood by the public than by the connoisseurs. . . . From his novitiate Sibelius's melody has been stamped with a character of its own. This is due in a measure to the fact that it derives from the folk-music and the *runo:*—the rhythm in which the traditional poetry of the Finns is sung. The inviolable metrical law of the rune makes no distinction between *epos* and *melos*. In some of Sibelius's earlier works, where the national tendency is more crudely apparent, the invariable and

—greater length and depth of the sounding-box, from eighteen to thirty-two strings, and it was trapeziform; (3) the piano-like gusli of the eighteenth century, based on the form and character of the clavichord of the time. See Faminzin's "Gusli, a Russian Folk Musical Instrument" (St. Petersburg, 1890). The gusli is not to be confounded with the Dalmatian gusla, an instrument with sounding-box, swelling back, and finger-board cut out of one piece of wood, with a skin covering the mouth of the box and pierced with a series of holes in a circle. A lock of horse-hairs composed the one string, which was regulated by a peg. This string had no fixed pitch; it was tuned to suit the voice of the singer, and accompanied it always in unison. The gusli was played with a horse-hair bow. The instrument was found on the wall of a tavern, as the guitar or Spanish pandero on the wall of a posada, or as the English cithern of the sixteenth and seventeenth centuries, commonly kept in barber shops for the use of the customers.—P. H.



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primitive character of the rune-rhythm is not without influence upon his melody, lending it a certain monotony which is far from being devoid of charm. 'The epic and lyric runes,' says Comparetti, 'are sung to a musical phrase which is the same for every line; only the key is varied every second line, or, in the epic runes, at every repetition of the line by the second voice. The phrase is sweet, simple without emphasis, with as many notes as there are sylables.' Sibelius's melody, at its maturity, is by no means of the short-winded and broken kind, but rather a sustained and continuous cantilena, which lends itself to every variety of emotion curve and finds its ideal expression through the medium of the cor anglais. His harmony—a law unto itself—is sometimes of pungent dissonance and sometimes has a mysterious penetrating sweetness, like the harmony of the natural world. In the quaint words of the Finnish critic Flodin: 'It goes its own way which is surely the way of God, if we acknowledge that all good things come from Him.' It seems impossible to hear any one of Sibelius's characteristic works without being convinced that it voices the spirit of an unfamiliar race. His music contains all the essential qualities to which I have referred as forming part and parcel of the Finnish temperament."

These works of Sibelius have been performed in Boston by the Boston Symphony Orchestra:—

Symphony No. 1, E minor, Op. 39, January 5, 1907, Dr. Muck conductor.

Symphony No. 2, D major, Op. 43, March 12, 1904, Mr. Gericke conductor

Concerto in D minor, for violin and orchestra, Op. 47, April 20, 1907 (Mme. Maud Powell, violinist).

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889–90) and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

His chief works are the Symphony No. 1, E minor, composed in 1899; Symphony No. 2, D major (1901–1902); Symphony No. 3,† led by the composer in St. Petersburg in November, 1907; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela," Op. 22, No. 3, and "Lemminkäinen's Home-faring," Op. 22, No. 4); "Finlandia," symphonic poem; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems

*This stipend has been withdrawn, according to report.

† The Symphony No. 3, was performed in New York at a concert of the Russian Symphony Society, January 16, 1908.

with chorus; "Varsång," Op. 16; "En Saga," tone poem, Op. 9; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic Concert, November 30, 1906; Valse Triste for orchestra from the music to Arvid Järnefelt's drama "Kuolema" (Death); "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra, Op. 33; Sonata for pianoforte, Op. 12; pianoforte quintet, string quartet, Fantasia for violoncello and pianoforte; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, also Op. 5, 13, 15, 18, 26, 27, 31, 36, and transcriptions for the pianoforte of his songs; choruses and many songs, Op. 13, 31, 36, 37, 38,—fifteen have been published with English words.

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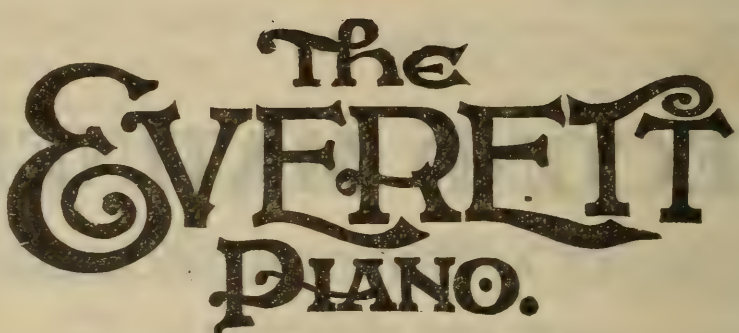
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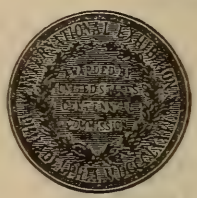
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Beethoven Overture to Goethe's "Egmont," Op. 84

Richard Strauss Tone Poem, "A Hero Life," Op. 40

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Overture to "Egmont," Op. 84 Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose

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the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro,

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F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

TONE POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS

(Born at Munich, June 11 1864; now living at Charlottenburg, Berlin.)

"Ein Heldenleben," a "Ton-Dichtung," was first performed at a concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted. In the course of the year it was performed at Berlin (March 22), Cologne (April 18), Düsseldorf (May 22), Munich, Dresden (December 29), Mayence, Constance, Crefeld, Bremen. There were also early performances at Hamburg, Leipsic, Sondershausen, Halle, Mannheim, Paris (March 4, 1900), Brussels (October 21, 1900), and other cities.

The first performance in America was by the Chicago orchestra, Theodore Thomas conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Mr. Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

The score calls for these instruments: sixteen first and sixteen sec-

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ond violins, twelve violas, twelve violoncellos, eight double-basses two harps; a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare-drum, side-drum, cymbals. The score is dedicated to Wilhelm Mengelberg* and his orchestra in Amsterdam.

Strauss has said that he wrote "A Hero Life" as a companion work to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism — not the heroism to which one can apply an every-day standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

Mr. Krehbiel wrote in his program notes for a concert of the Philharmonic Society of New York: "Those who wish to understand the poetic purposes of the composer in this work must yield to him not only the right to try to express the simpler feelings, which are generally conceded to be in the province of absolute music, but to publish a great variety of emotional phases, and to do so by giving arbitrary significance to the themes out of which the work is woven. They must note significances not only in the character of the themes themselves, but also in the transformations which they go through, their combinations and their instrumental colorings. They may, if they wish, rest on the music alone, or they may take the program of the composer and its amplification by sympathetic analysts, as a starting point and guide for the imagination."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest — and thickest — is by Mr. Friedrich Rösch. This pamphlet contains seventy thematical illustrations as well as a descriptive poem by Mr. Eberhard König.

What is the purpose of the story, of this "tone-poem" or poem of sounds? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against

* J. W. Mengelberg was born at Utrecht, May 28, 1870. He studied music at Utrecht, then at the Cologne Conservatory with Seiss and Jensen. In 1891 he conducted a society at Lucerne, and in 1895 he was appointed conductor of the Concertgebouw Orchestra in Amsterdam. He conducted the concerts of the Philharmonic Society of New York, November 10, 11, 1905.

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flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, a hero of physical and mental strength who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Mr. Romain Rolland quotes Strauss as saying: "There is no need of a program. It is enough to know there is a hero fighting his enemies."

The work is in six sections:—

(1) THE HERO, (2) THE HERO'S ADVERSARIES, (3) THE HERO'S HELPMATE, (4) THE HERO'S BATTLEFIELD, (5) THE HERO'S WORKS OF PEACE, (6) THE HERO'S ESCAPE FROM THE WORLD, AND THE COMPLETION.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
 (*a*) The Foes of the Hero (second section).
 (*b*) The Helpmate of the Hero (third section).
III. The Life-work of the Hero.
 (*a*) The Battlefield of the Hero (fourth section).
 (*b*) The Hero's Works of Peace (fifth section).
IV. The Hero's Escape from the World, and the Completion,—the conclusion of the whole matter (sixth section).

The technical division is as follows:—

I. Introductory clause (introduction of themes).
 (*a*) Group of the chief themes of the whole work (first section).
 (*b*) Group of the chief contrasting themes (sections 2 and 3).
II. Intermediate sentence (thematic development). Working-up of the chief themes from the preceding introduction; and there is a subordinate clause with themes which in part are new (sections 4 and 5).
III. Concluding clause (coda). Short development and repetition of some earlier themes.

THE HERO.

The chief theme, which is typical of the hero, the whole and noble

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man, is announced at once by horn, violas, and 'cellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?'"

THE HERO'S ANTAGONISTS.

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about half a dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

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SPECIAL LECTURE, Dr. RICHARD CABOT

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The Hero's Helpmate.

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, 'cellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

The Hero's Battlefield.

There is a flourish of trumpets without. The hero rushes joyjully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

The Hero's Mission of Peace.

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Mr. Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly, or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

The Hero's Escape from the World, and Conclusion.

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the

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PADEREWSKI to the WEBER PIANO COMPANY

New York, May the 4th, 1908

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For the first time I do not feel tired of piano-playing after a long concert tour. I gave during the season ninety-three performances and my fingers are not sore, my arms are not aching, my nerves and muscles are as strong and fresh as on the day of my arrival. This is entirely due to the supreme qualities of your instruments: positive perfection of mechanism, exceptionally easy production of tone, its beautiful singing quality, and, in spite of it, its marvelous clearness.

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hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

The symphony in F minor by Strauss, which first called marked attention to the composer, was an orthodox work. It was cast in the traditional mould. It was in no wise revolutionary. Themes were conscientiously developed, the spirit was respectful and serious, and there was a technical facility unusual in such a young man. Here was a composer who had been brought up on the classics, knew his Brahms, and was without any pronounced individuality.

It was the year 1885 that Strauss became intimate with a man who influenced him mightily. This man was Alexander Ritter.* "Before I knew Ritter," says Strauss, "I had been brought up in a severely classical school. I had been nourished exclusively on Haydn, Mozart, and Beethoven; and then I became acquainted with Mendelssohn, Chopin, Schumann, and Brahms. It is through Ritter alone that I came to understand Liszt and Wagner."

Strauss journeyed to Rome and Naples. The result of his impressions was the symphonic fantasie, "Aus Italien" (1886). The composer gave an explanatory title to each of the four movements. Yet this step toward program music was a modest one. The indications were of the nature of those inscribed by Beethoven in his "Pastoral" symphony. Suddenly Strauss began his cycle of "Tone-poems" with "Macbeth" (1887). There is no explanation or guide except the word "Macbeth," written over a theme, and later in the work the annota-

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902.

"Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. Before that he was known here as the author of the poem published in the score of Strauss's "Death and Transfiguration," a poem written *after* the music had been composed. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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tion "Lady Macbeth" and a quotation from the tragedy (Act I., scene v.). This score was dedicated to Ritter. Then followed "Don Juan" (1888), a musical gloss on Lenau's poem; "Tod und Verklärung (1889); "Till Eulenspiegel's lustige Streiche" in rondo form, after an old Rogue's tune (1895),—Strauss refused to furnish a program for this work: "Let me leave it therefore to my hearers to crack the hard nut which the Rogue has provided for them," yet he gave a hint by pointing out the two motives, which "in the most manifold disguises, moods, and situations, pervade the whole up to the catastrophe, when, after he has been condemned to death, Till is strung up to the gibbet"; "Also sprach Zarathustra" (1896), a translation into music of certain passages from Nietzsche's book of that name; "Don Quixote" (1897), fantastical variations on a theme of a chivalric character, with themes appropriate to the Don and Sancho Panza, with thoughts of the Lady Dulcinea of Toboso and the famous sheep and windmills, and hints at "the tendency of Don Quixote toward erroneous conclusions," as the indefatigable commentator, Mr. Arthur Hahn, assures us. Add to this list an opera, "Guntram" (1892–93), and pieces of smaller dimensions. Then came "Ein Heldenleben." Remember that during several of these years Strauss was exceedingly busy as a conductor, stationary and wandering, and we may then form some idea of the remarkable capacity and ability of the man for work.

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Mr. Ossip Gabrilowitsch was born, the son of a lawyer, at St. Petersburg on January 26, 1878. When he was six years old, he received his first piano lessons from his brother. Rubinstein advised the parents to allow their son to be a professional pianist. Ossip then studied under Tolstoff at the St. Petersburg Conservatory. When he was sixteen, he had taken many prizes, among them the Rubinstein prize. In St. Petersburg he was constantly under the supervision of Rubinstein himself. In 1894 Mr. Gabrilowitsch went to Vienna, where he studied the pianoforte with Leschetitzky and composition with Nawratil. In 1898 he began his career as a virtuoso. His first appearance in America was at New York, November 12, 1900. His first appearance in Boston was at a Kneisel concert, November 19, 1900 (Arensky's Trio in D minor and Brahms's Quintet in F minor, Op. 31). He played Tschaikowsky's Concerto in B-flat minor and Liszt's Hungarian Fantaisie at a charity concert in Symphony Hall, December 16, 1900, and he gave recitals in Boston, January 2,* March 9, March 22, 1901. He played at a Kneisel concert in Boston, November 17, 1902 (Schubert's Trio in B-flat major), and gave recitals, April 18 and 22, 1903. He visited Boston again in the season of 1906–07: Kneisel Quartet Concert, November 6 (Beethoven's pianoforte trio in E-flat major, Op. 70, No. 2); Boston Symphony Quartet, February 25, 1907 (Fauré's sonata for pianoforte and violin, A major, with Mr. Willy Hess; Schumann's pianoforte trio in F major, Op. 80, with Messrs. W. Hess and Warnke); recitals, November 17, 1906, January 7, February 20, 1907.

His first appearance with the Boston Symphony Orchestra in Boston was on February 16, 1907 (Brahms's pianoforte concerto, B-flat major, No. 2, Op. 83). He was engaged to play with the orchestra in January, 1903, but was prevented from fulfilling the engagement.

He has played these compositions of his own in Boston: Gavotte, D minor (January 2, 1901); Caprice-Burlesque (March 9, 1901); Petite Sérénade (March 22, 1901); Caprice-Burlesque—by request—(April 22, 1903); Thème varié, Op. 4 (November 17, 1906).

*The date January 3 in the Programme Book of February 16, 1907, is incorrect.

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Concerto No. 2 for Pianoforte and Orchestra, Op. 18

Sergeï Vassilievich Rachmaninoff

(Born in the Government of Novgorod, April 1, 1873; now living at Moscow.)

This concerto was performed for the first time at a concert of the Philharmonic Society of Moscow, October 14, 1901, when the composer was the pianist. It was played for the first time in New York at a concert of the Russian Symphony Society, November 18, 1905, when Mr. Raoul Pugno was the pianist. It was played again at a concert of the Russian Symphony Society in New York, November 12, 1908, when Miss Tina Lerner, the pianist, made her first appearance in the United States.

Rachmaninoff studied at the St. Petersburg Conservatory from 1882 to 1885, and then went to the Moscow Conservatory. In his eighteenth year he was awarded the gold medal of honor. He was graduated with the highest honors in 1891 as a pianist and in 1892 in composition. His piano teachers were Zvireff and Siloti, who is his cousin. He studied composition with Arensky and Tanéïeff. Since then he has appeared as virtuoso and composer throughout Russia. He visited London in 1899, and conducted his Fantasia, Op. 7, at a Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist. The list of his works includes operas, "Francesca da Rimini" and "Aleko" (1892); a symphony, Op. 13; an Elegiac Trio for pianoforte, violin, 'cello, in D minor, Op. 9, dedicated to the memory of Tschaikowsky; a fantasia for orchestra, "The Cliff" (1892), based on Lermontoff's poem of like name, and performed at New York by the Russian Symphony Society, January 28, 1904; Gypsy Caprice for orchestra, Op. 12 (1895); two Pianoforte Concertos, Op. 1 and 18; a 'cello sonata, two suites for two pianofortes, smaller pianoforte pieces, songs of much distinction, choruses, etc.

In 1893 Rachmaninoff was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. He was afterward appointed conductor at the Imperial Opera of the city.

"A Song of Spring," Op. 16; "Finland": Symphonic Poem for Orchestra, Op. 26, No. 7 Jean Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.*)

The score of "Vårsång" was copyrighted in 1903. The title-page bears these titles: "Vårsang," "Frühlingslied," "La Tristesse du Printemps." I do not know whether the French title is the composer's or the publisher's. Mrs. Newmarch in her biographical sketch of Sibelius says: "The second title of this work, 'The Sadness of Spring,' seems to indicate that it is not so much a glad and triumphant vernal mood which this music is intended to express, as some subjective feeling not easy to define. Perhaps the dryness of heart which follows upon some corroding embittering sorrow, for which the swift, magic beauty of the northern spring bears a message of mockery rather than of hope. But this is left to our imagination, as also the

*It was stated recently that Mr. Sibelius now lives at Kerava, near Helsingfors.

meaning of the strange peal of bells and the impassioned coda at the close of the work."

The music, one continuous song, romantic and gradually increasing in passion, requires no analysis. It is scored for two flutes (interchangeable with piccolos), two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bells (in F, B-flat, C), and strings. The song begins, tempo moderato e sostenuto, F major, 3-4, with a theme for 'cello, violas, and clarinet.

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the recent political conflict between Russia and Finland its performance is said to have been prohibited." It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. To quote Mrs. Newmarch again: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House Concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian

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Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The following note is from the programme notes of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, Andante sostenuto (alla breve). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an allegro moderato episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to Allegro, the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889–90) and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

His chief works are the Symphony No. 1, E minor, composed in 1899; Symphony No. 2, D major (1901–1902); Symphony No. 3,† led by the composer in St. Petersburg in November, 1907; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra

*This stipend has been withdrawn, according to report.

† The Symphony No. 3, was performed in New York at a concert of the Russian Symphony Society, January 16, 1908.

(composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela," Op. 22, No. 3, and "Lemminkäinen's Home-faring," Op. 22, No. 4); "Finlandia," symphonic poem; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Vårsång," Op. 16; "En Saga," tone poem, Op. 9; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic Concert, November 30, 1906; Valse Triste for orchestra from the music to Arvid Järnefelt's drama "Kuolema" (Death); "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra, Op. 33; Sonata for pianoforte, Op. 12; pianoforte quintet, string quartet, Fantasia for violoncello and pianoforte; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, also Op. 5, 13, 15, 18, 26, 27, 31, 36, and transcriptions for the pianoforte of his songs; choruses and many songs, Op. 13, 31, 36, 37, 38,—fifteen have been published with English words.

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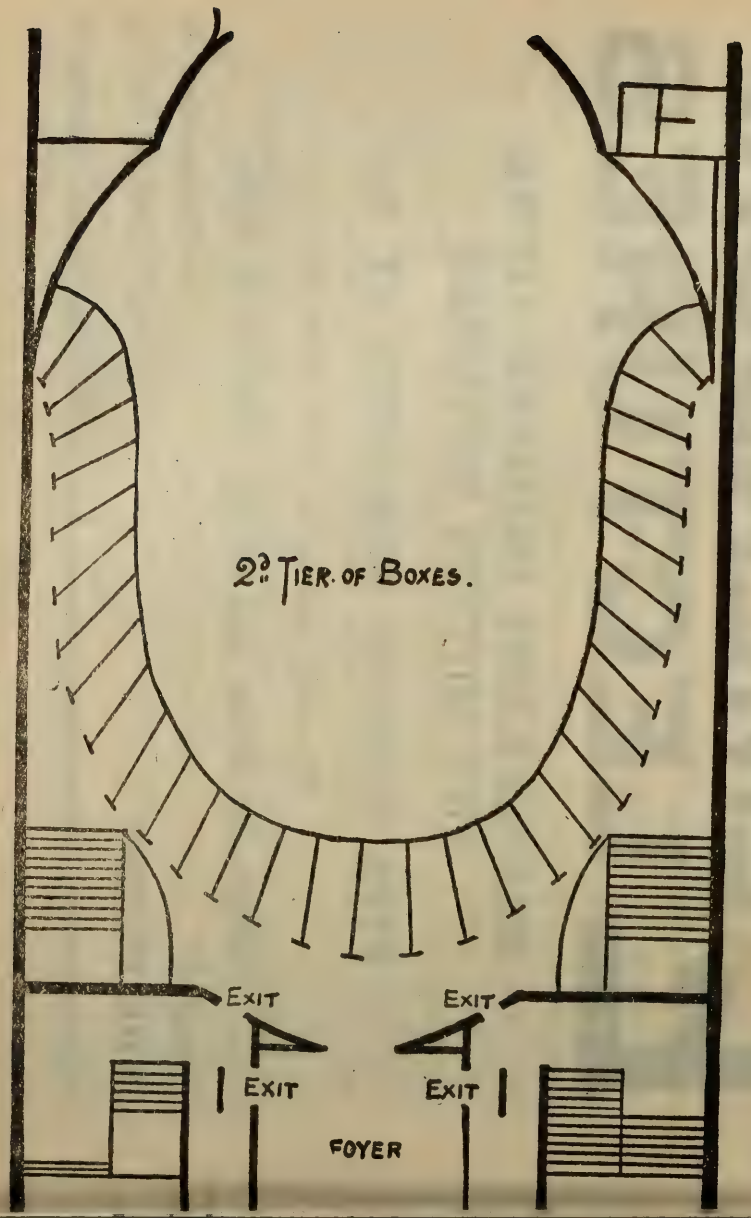
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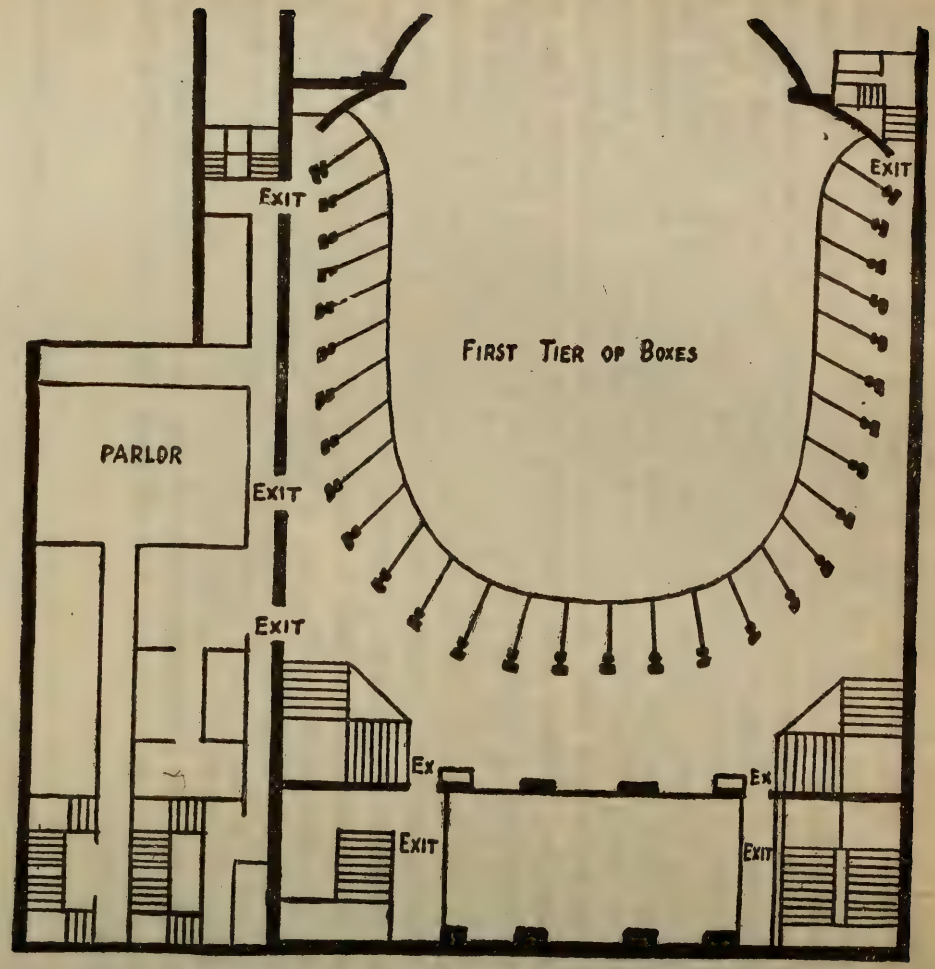
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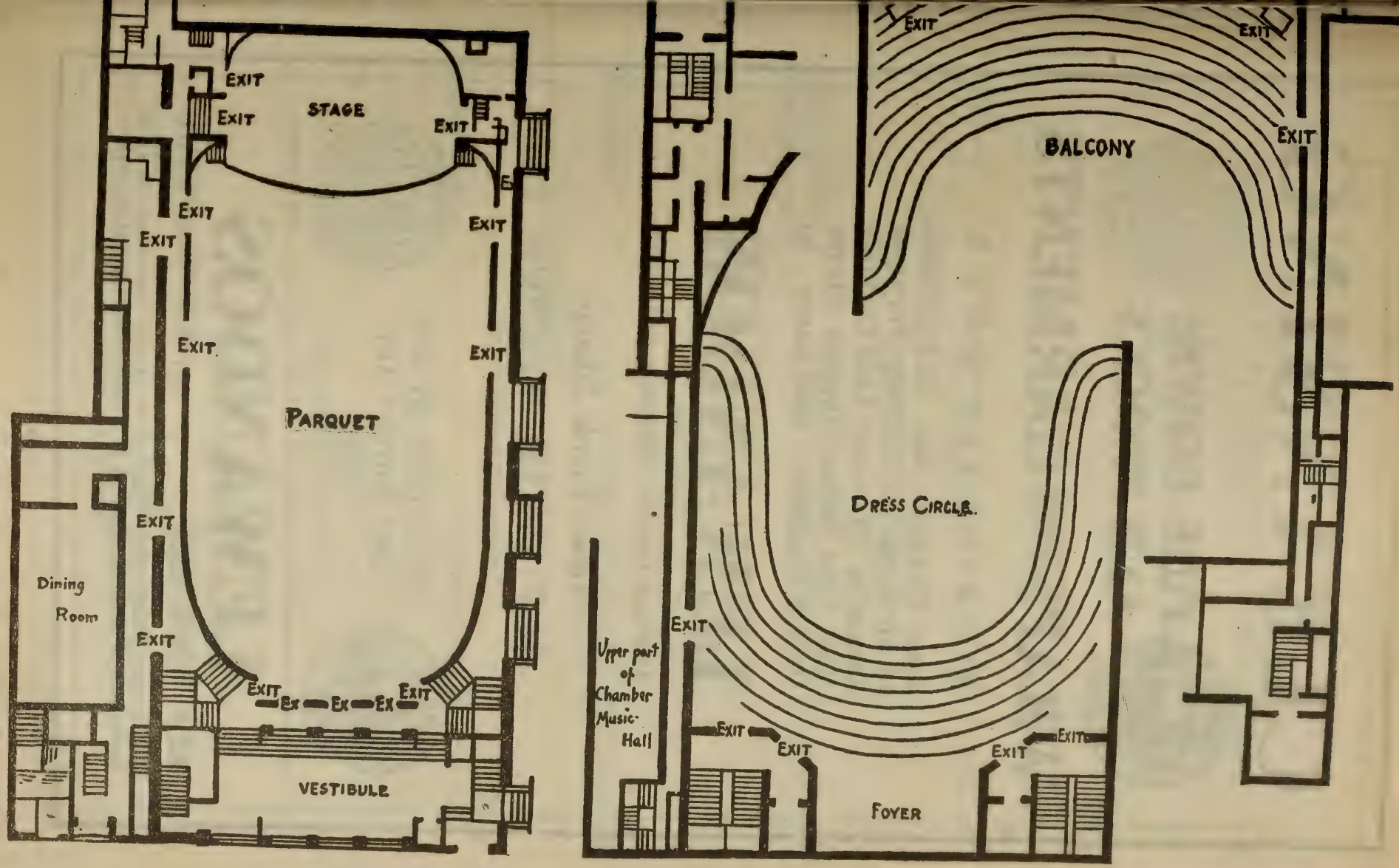
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The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vyšehrad motive.

Tschaikowsky . . Symphony No. 6, "Pathetic," in B minor, Op. 74

Died November 6, 1893.

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Schumann Concerto in A minor, for Pianoforte and Orchestra, Op. 54

I. Allegro affettuoso.
II. Intermezzo: Andantino grazioso.
III. Allegro vivace.

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Symphonic Poem, "The Moldau" (from "My Country," No. 2).

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. Vysehrad (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

II. Vltava* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. Sarka. Composed at Prague; completed February 20, 1875 Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. Zceskych Luhův A Hájův ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; "as the Germans say, "Volksweisen" or "Tanzweisen."

V. Tabor. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This,

* "'Multava,' the Latin name of the river. But as the u is written v, Mvltava, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908.

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as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

"The Moldau" begins Allegro commodo non agitato E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away." "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios

* The translation into English is by Mr. W. F. Apthorp.

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in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

These works by Smetana have been performed at Symphony Concerts in Boston:—

"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903. March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.

Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

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Symphony No. 6, in B minor, "Pathetic," Op. 74.

Peter Tschaikowsky

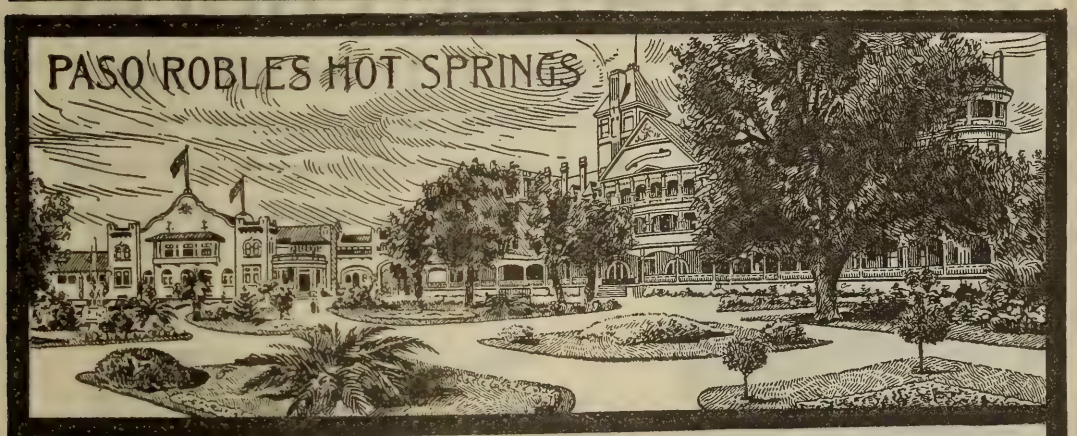
(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

I. Adagio, B minor, 4-4.
 Allegro non troppo, B minor, 4-4
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.



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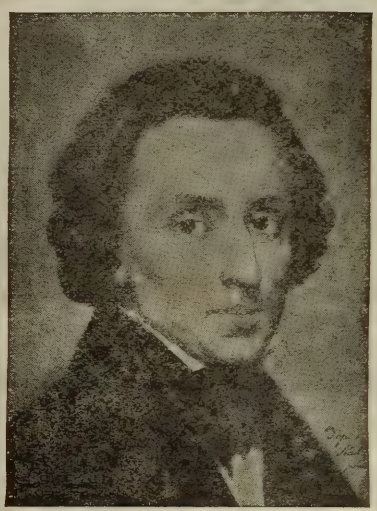
with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay, Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is

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wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical

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creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind; after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte.



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Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at

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Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

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Fatalisme Nocturne a Wiligrad	Schelling
Alborado del graciosa	Ravel
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Mr. Emil Sauer, pianist, composer, teacher, was born at Hamburg, October 8, 1862. His mother gave him his first pianoforte lessons, and F. A. Riccius, of Hamburg, taught him theory. On the recommendation of Anton Rubinstein, Nicolas Rubinstein received him as a pupil at the Moscow Conservatory, where he studied from 1876 till 1881. Mr. Sauer afterward studied with Liszt. Since 1882 he has led the life of a virtuoso. In 1901 he was appointed head teacher of the Pianoforte Master School connected with the Vienna Conservatory. He gave up this position in April, 1907, and chose Dresden as his dwelling-place.

The list of his compositions includes the pianoforte Concerto, No. 1, in E minor, the second pianoforte Concerto in C minor, a Suite Moderne and smaller pieces for the pianoforte, and songs, among them "Hymne Bulgare" and "Serenata Veneziana." He has also written a book, "Meine Welt: Bilder aus dem Geheimfache meine Kunst und meines Leben," which was published in 1901.

Mr. Sauer played for the first time in Boston at a concert of the Boston Symphony Orchestra January 14, 1899 (Henselt's Concerto in F minor). He gave pianoforte recitals in Music Hall January 20, 1899 (pieces by Bach, d'Albert, Schumann, Chopin, Raff, Mendelssohn-Liszt, Liszt, and his own "Feuilles de Tremble"), February 28 (pieces by Brahms, Schubert, Mendelssohn, Chopin, Saint-Saëns, Rubinstein, and his own Prélude Passionné from the "Suite Moderne," "Propos de Bal," Galop de Concert, and March 23 of that year (pieces by Rameau, Beethoven, Schubert, Mendelssohn, Chopin, Rubinstein, Sgambati, Liszt, and his own Étude de Concert).

Concerto in A minor, for Pianoforte, Op. 54.

Robert Schumann

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

Schumann wrote, after he had heard for the first time Mendelssohn play his own concerto in G minor, that he should never dream of composing a concerto in three movements, each complete in itself. In January, 1839, and at Vienna, he wrote Clara Wieck, to whom he was betrothed "My concerto is a compromise between a symphony, a concerto, and a huge sonata. I see I cannot write a concerto for the virtuosos: I must plan something else."

It is said that Schumann began to write a pianoforte concerto when he was only seventeen, and ignorant of musical form, and that he made a second attempt at Heidelberg in 1830.

The first movement of the Concerto in A minor was written at Leipsic in 1841, and it was then called a "Phantasie." It was played for the first time by Clara Schumann, August 14, 1841, at a private rehearsal at the Gewandhaus. Schumann wished in 1843 or 1844 to publish the work as an "Allegro affettuoso" for pianoforte with orchestral accompaniment, "Op. 48," but he could not find a publisher. The Intermezzo and Finale were composed at Dresden in 1845.

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PART II.

Nänie Brahms

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Songs: Morning; Noon; Evening; Only Thou . . Lassen
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The whole concerto was played for the first time by Clara Schumann at her concert in Dresden, December 4, 1845.

Otto Dresel played the concerto in Boston at one of his chamber concerts, December 10, 1864, when a second pianoforte was substituted for the orchestra. S. B. Mills played the first movement with orchestra at a Parepa concert, September 26, 1866, and the two remaining movements at a concert a night or two later. The first performance in Boston of the whole concerto with orchestral accompaniment was by Otto Dresel at a concert of the Harvard Musical Association, November 23, 1866.

Mr. Mills played the concerto at a concert of the Philharmonic Society of New York as early as March 26, 1859.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings. The score is dedicated to Ferdinand Hiller.

I. Allegro affetuoso, A minor, 4-4. The movement begins, after a strong orchestral stroke on the dominant E, with a short and rigidly rhythmed pianoforte prelude, which closes in A minor. The first period of the first theme is announced by wind instruments. This thesis ends with a modulation to the dominant; and it is followed by the antithesis, which is almost an exact repetition of the thesis, played by the pianoforte. The final phrase ends in the tonic. Passage-work for the solo instrument follows. The contrasting theme appears at the end of a short climax as a tutti in F major. There is canonical development, which leads to a return of the first theme for the pianoforte and in the relative key, C major. The second theme is practically a new version of the first, and it may be considered as a new development of it; and the second contrasting theme is derived likewise from the first contrasting motive. The free fantasia begins andante espressivo in A-flat major, 6-4, with developments on the first theme between pianoforte and clarinet. There is soon a change in tempo to allegro. Imitative developments follow, based on the prelude passage at the beginning. There is a modulation back to C major and then a long development of the second theme. A fortissimo is reached, and there is a return of the first theme (wind instruments) in A minor. The third part is almost a repetition of the first. There is an elaborate cadenza for pianoforte; and in the coda, allegro molto, A minor, 2-4, there are some new developments on a figure from the first theme.

II. Intermezzo: Andantino grazioso, F major, 2-4. The movement is in simple romanza form. The first period is made up of a dialogue between solo instrument and orchestra. The second contains more emotional phrases for 'cellos, violins, etc., accompanied in arpeggios by the pianoforte, and there are recollections of the first period, which is practically repeated. At the close there are hints at the first theme of the first movement, which lead directly to the finale.

III. Allegro vivace, A major, 3-4. The movement is in sonata form. After a few measures of prelude based on the first theme the pianoforte announces the chief motive. Passage-work follows, and after a modulation to E major the second theme is given out by the pianoforte and continued in variation. This theme is distinguished by constantly syncopated rhythm. There is a second contrasting

theme, which is developed in florid fashion by the pianoforte. The free fantasia begins with a short orchestral fugato on the first theme. The third part begins irregularly in D major with the first theme in orchestral tutti; and the part is a repetition of the first, except in some details of orchestration. There is a very long coda.

The concerto has been played at these concerts by Mr. Baermann (November 26, 1887), Mrs. Steiniger-Clark (January 11, 1890), Mr. Joseffy (April 17, 1897), Miss Aus der Ohe (February 16, 1901), Mrs. Fanny Bloomfield-Zeisler (February 14, 1903), Mr. Ernest Schelling, (February 25, 1905). It was played by Mr. Paderewski at a concert for the benefit of members of the Symphony Orchestra, March 2, 1892.

The first performance of this concerto in England was at the concert of the New Philharmonic Society, London, May 14, 1856. Clara Schumann was the pianist, and it was her first visit to England. She gave a recital on June 30, 1856, and the *Musical World* said gallantly: "The reception accorded to this accomplished lady on her first coming to England will no doubt encourage her to repeat her visit. Need we say, to make use of a homely phrase, that she will be 'welcome as the flowers in May'?" Far different was the spirit of the *Athenæum:* "That this lady is among the greatest female players who have ever been heard has been universally admitted. That she is past her prime may be now added without discourtesy, when we take leave of her, nor do we fancy that she would do wisely to adventure a second visit to England."

It was in the course of this visit that she attended a performance of her husband's "Paradise and the Peri" (June 23, 1856), the first performance in England. Her presence was not advantageous to the success of the work. We now quote from the Rev. John E. Cox's "Musical Recollections of the Last Half-century," vol. ii., pp. 303, 304 (London, 1872). He speaks of the evening as "to all intents and purposes wasted. Mme. Schumann, who had appeared at the second concert, as well as at the second matinée of the Musical Union, and proved herself to be a pianiste of the highest class, with a brilliant finger,* producing the richest and most even tone, and a facility of execution that was only equalled by her taste and style, was present on this occasion, not

* This use of the word "finger," to mean "skill in fingering a musical instrument" or "touch," was in fashion in England for over a century. In "Pamela" (1741): "Miss L. has an admirable finger upon the harpsichord," and this was apparently the first use of the term with this meaning in literature. When Miss Wirt, the governess, played to Thackeray's friend, Mr. Snob, at the Ponto's house, "The Evergreens," in Mangelwurzelshire, same variations on "Sich a Gettin' up Stairs," Mrs. Ponto exclaimed, "What a finger!" and Mr. Snob added: "And indeed it was a finger, as knotted as a turkey's drumstick, and splaying all over the piano."—Ed.

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amongst the audience, where her presence would have obtained for her both respect and sympathy, but actually upon the orchestra, immediately in front of the conductor, to whom she gave from time to time directions which he communicated at second hand to the orchestra and vocalists! If the lady herself were so devoid of good taste as not to have perceived that she was entirely out of place in this position, the directors at least ought to have saved her from herself by insisting upon her absence. If they had, however, requested her presence, they were doubly culpable. From this and various other circumstances, it was impossible for either band, principals, or chorus to be at their ease. As for the conductor (Sterndale-Bennett), he was much more puzzled than complimented by an interference that suggested incompetency on his part and a positive inability to guide his forces without superior direction. . . . The coldness with which the entire performance was received was fearfully disheartening; but to no one could it have been more distressing than to Mme. Schumann herself, who could but be aware of 'the disappointment and aversion of the audience, whilst she had to endure the pain of witnessing a defeat' that would have been confirmed by the most vehement demonstrations of derision, had not the audience been restrained by the presence of Royalty."

Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full

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orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years, White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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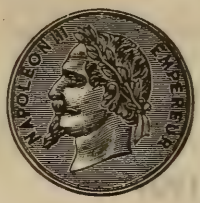
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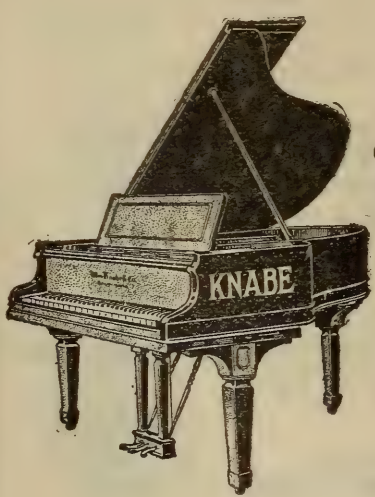
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Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

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II. Vltava* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. Sarka. Composed at Prague; completed February 20, 1875 Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. Zceskych Luhův A Hájův ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; "as the Germans say, "Volksweisen" or "Tanzweisen."

* "'Multava,' the Latin name of the river. But as the u is written v, Mvltava, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908.

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V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

"The Moldau" begins Allegro commodo non agitato E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and

* The translation into English is by Mr. W. F. Apthorp.

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bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away." "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

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"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903. March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.

Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

Symphony No. 6, in B minor, "Pathetic," Op. 74.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

I. Adagio, B minor, 4-4.
 Allegro non troppo, B minor, 4-4
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay, Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will



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be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become

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cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte.

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Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there

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might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems

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more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most

GLOVES

may be right and not be
Fownes, but they can't be

FOWNES

and not be right.



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IS EASILY
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tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?" *

* Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York, 1865).

I.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet —no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

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The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the mighty wail.

The glories of our blood and state
Are shadows, not substantial things;
There is no armour against fate;
Death lays his icy hands on kings.

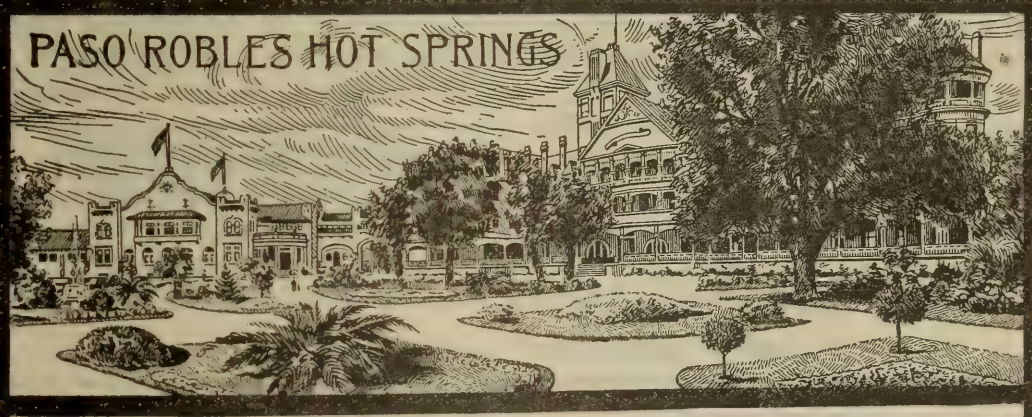
Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears."

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.



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The first section is a larghetto in F minor, but an allegretto in F major follows.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

Mr. Ossip Gabrilowitsch was born, the son of a lawyer, at St. Petersburg on January 26, 1878. When he was six years old, he received his first piano lessons from his brother. Rubinstein advised the parents to allow their son to be a professional pianist. Ossip then studied under Tolstoff at the St. Petersburg Conservatory. When he was sixteen, he had taken many prizes, among them the Rubinstein prize. In St. Petersburg he was constantly under the supervision of Rubinstein himself. In 1894 Mr. Gabrilowitsch went to Vienna, where he studied the pianoforte with Leschetitzky and composition with Nawratil. In 1898 he began his career as a virtuoso. His first appearance in America was at New York, November 12, 1900. His first appearance in Boston was at a Kneisel concert, November 19, 1900 (Arensky's Trio in D minor and Brahms's Quintet in F minor, Op. 31). He played Tschaikowsky's Concerto in B-flat minor and Liszt's Hungarian Fantaisie at a charity concert in Symphony Hall, December 16, 1900, and he gave recitals in Boston, January 2,* March 9, March 22, 1901. He played at a Kneisel concert in Boston, November 17, 1902 (Schubert's Trio in B-flat major), and gave recitals, April 18 and 22, 1903. He visited Boston again in the season of 1906–07: Kneisel Quartet Concert, November 6 (Beethoven's pianoforte trio in E-flat major, Op. 70, No. 2); Boston Symphony Quartet, February 25, 1907 (Fauré's sonata for pianoforte and violin, A major, with Mr. Willy Hess; Schumann's pianoforte trio in F major, Op. 80, with

*The date January 3 in the Programme Book of February 16, 1907, is incorrect.

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His first appearance with the Boston Symphony Orchestra in Boston was on February 16, 1907. (Brahms's pianoforte concerto, B-flat major, No. 2, Op. 83). He was engaged to play with the orchestra in January, 1903, but was prevented from fulfilling the engagement.

He has played these compositions of his own in Boston: Gavotte, D minor (January 2, 1901); Caprice-Burlesque (March 9, 1901); Petite Sérénade (March 22, 1901); Caprice-Burlesque—by request—(April 22, 1903); Thème varié, Op. 4 (November 17, 1906).

Concerto No. 2 for Pianoforte and Orchestra, Op. 18

Sergeï Vassilievich Rachmaninoff

(Born in the Government of Novgorod, April 1, 1873; now living at Moscow.)

This concerto was performed for the first time at a concert of the Philharmonic Society of Moscow, October 14, 1901, when the composer was the pianist. It was played for the first time in New York at a concert of the Russian Symphony Society, November 18, 1905, when Mr. Raoul Pugno was the pianist. It was played again at a concert of the Russian Symphony Society in New York, November 12, 1908, when Miss Tina Lerner, the pianist, made her first appearance in the United States.

Rachmaninoff studied at the St. Petersburg Conservatory from 1882 to 1885, and then went to the Moscow Conservatory. In his eighteenth year he was awarded the gold medal of honor. He was graduated with the highest honors in 1891 as a pianist and in 1892 in composition. His piano teachers were Zviereff and Siloti, who is his cousin. He studied composition with Arensky and Tanéïeff. Since then he has appeared as virtuoso and composer throughout Russia. He visited London in 1899, and conducted his Fantasia, Op. 7, at a Philharmonic Concert, April 19. In 1902 he appeared at Vienna as a pianist. The list of his works includes operas, "Francesca da Rimini" and "Aleko"



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(1892); a symphony, Op. 13; an Elegiac Trio for pianoforte, violin, 'cello, in D minor, Op. 9, dedicated to the memory of Tschaikowsky; a fantasia for orchestra, "The Cliff" (1892), based on Lermontoff's poem of like name, and performed at New York by the Russian Symphony Society, January 28, 1904; Gypsy Caprice for orchestra, Op. 12 (1895); two Pianoforte Concertos, Op. 1 and 18; a 'cello sonata, two suites for two pianofortes, smaller pianoforte pieces, songs of much distinction, choruses, etc.

In 1893 Rachmaninoff was appointed professor of the pianoforte at the Maryinsky Institute for girls in Moscow. He was afterward appointed conductor at the Imperial Opera of the city.

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was

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finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) *Wagner*

"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra *Weissheimer*
Sung by Mr. RÜBSAMEN.

Concerto in A major (No. 2) for Piano *Liszt*
Mr. v. BÜLOW.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra *Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) *Weissheimer*

Chorus, "Trocknet nicht" *Weissheimer*

Chorus, "Frühlingslied" *Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's

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all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague

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I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.† This pompous theme may be called the fanfare of

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

†See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass

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with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the

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modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the master-singers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden, but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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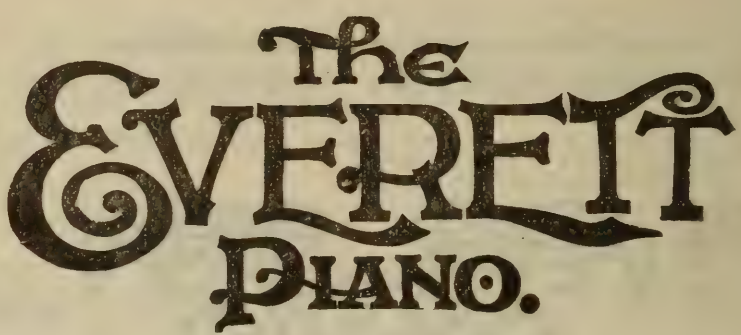
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Bak, A.
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Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
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Tischer-Zeitz, H.
Goldstein, S.
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Kurth, R.
Marble, E.
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Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Maquarre, D.
Brooke, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

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Weber Overture to the Opera "Oberon"

Beethoven Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Saint-Saëns . . Concerto in G minor, No. 2, for Pianoforte, Op. 22

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Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by

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the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years, White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

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I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

Symphony in A major, No. 7, Op. 92 . . Ludwig van Beethoven

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1808 to Count Rasoumoffsky. One of the two bears the title: "Anfang. Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale



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as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a pianoforte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

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The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874–98.

The symphony has been played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It has been played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old

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edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast. Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel, to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

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I. The first movement opens with an Introduction, poco sostenuto, A major, 4–4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6–8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2–4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major,

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is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3–4, is a brilliant scherzo. The theme of the trio, assai meno presto, D major, 3–4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2–4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

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Concerto in G minor, No. 2, for Pianoforte, Op. 22.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; now living at Paris.)

This concerto was composed in 1868. It was played for the first time with the composer as pianist at a Concert Populaire, Paris, December 13, 1868. The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when Mr. B. J. Lang was the pianist. Mr. Lang was the pianist when the work was produced at New York by the Philharmonic Society, December 9, 1876, and in the published records of the Philharmonic it is stated that this performance was the first in America.

The orchestral portion of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettle-drums, strings, and for the third movement a pair of cymbals *ad libitum* is indicated. The score is dedicated to Mme. A. de Viliers, *née* de Haber.

The following analysis was written by Mr. William Foster Apthorp:—

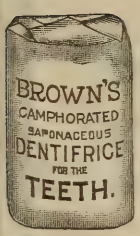
"The first movement opens with a free contrapuntal cadenza for the pianoforte alone, Andante sostenuto in G minor (4-4 time, but with no bars marked in the score up to the point where the orchestra enters).

"This cadenza begins with a sort of free adaptation of the old clavecin style to the modern pianoforte, but grows more brilliant and modern in character as it goes on. Then the orchestra enters fortissimo with two great chords of the tonic and dominant (first inversion), very like those which introduce the opening slow movement of Mozart's overture to 'Don Giovanni' followed by a vigorous phrase in a strongly marked rhythm. A recitative-like phrase in the oboe, accompanied at first by the pianoforte, then by the strings pizzicati, leads to the

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presentation of the first theme by the pianoforte alone, the strings soon coming in with an accompaniment during the development. Some imitations between the pianoforte and the strings and wood-wind lead to a subsidiary theme in the relative major (B-flat) given out by the pianoforte, some of the phrases being reinforced by the wood-wind. A new episodic phrase in the clarinet, accompanied by repeated chords in the flutes and horns and rapid running passages in the pianoforte, leads to a change of tempo, Più animato, and the solo instrument begins a long climax of brilliant passage-work, rapid double thirty-second notes in the right hand against slow arpeggj in the left being succeeded by more and more brilliant 'double-shuffle' octaves and chords, accompanied at first by sustained harmonies in the strings and wood-wind, then by the whole orchestra. The climax goes on, sempre più animato e crescendo, until the tempo becomes twice as fast as before; then, with a sudden return to the original slower tempo, the first theme returns fortissimo in G minor in the violins, violas, and 'celli in octaves against a perfect whirlwind of octaves and double arpeggj in the pianoforte. This outburst is followed by a continuation of the theme in the pianoforte alone, the right hand playing the melody in octaves and the left rolling out long rising and falling arpeggj; soon the melody passes into the flute, oboe, and clarinet in octaves, the solo instrument keeping up its arpeggio accompaniment. A brilliant unaccompanied cadenza for the pianoforte follows, in which figures from the first theme are worked out. Toward the end the orchestra comes in again and leads to a coda, in which we hear once more the contrapuntal passage with which the movement opened, but now accompanied by the orchestra. It ends with a repetition of the strong orchestral passage which first introduced the principal theme. This movement has nothing of the symphonic form usual in first movements of concertos. Indeed it is really the slow movement of the composition. The cyclical form of this concerto is, accordingly, defective, like that of Beethoven's Sonata in C-sharp minor, Op. 27, No. 2; what would be technically the first movement is omitted by the composer.

"The second movement, Allegretto scherzando, in E-flat major (6-8 time), corresponds to the scherzo in character, though its form is that

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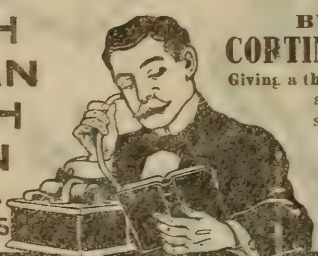
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of a first movement. A pizzicato chord in the strings and some rapid rhythmic pulsations in the kettledrums lead to the exposition of the dainty, nimble first theme by the pianoforte alone; this theme is then further developed by both pianoforte and orchestra, either in alternation or altogether. The second theme appears in B-flat major, the melody being sung by various wind and stringed instruments against a sort of guitar accompaniment in a very original rhythm in the pianoforte. The solo instrument soon takes part in the development, which is followed by a light, breezy little conclusion theme in the pianoforte, accompanied by a tremolo in the strings, with now and then a soft chord in the wood-wind. Then comes a short free fantasia, and a third part which bears quite the conventional relations to the first. The movement ends pianissimo with a brief coda.

"The third movement, Presto, in G minor (4-4—really 12-8—time), is a brilliant, rushing Saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of the figure by all the strings against a loud G minor chord in the wind and kettledrums. Then the solo instrument launches out upon the first theme, which it develops, sparingly accompanied by the orchestra. Some subsidiary passage-work leads to a sudden modulation to A major, in which key the second theme enters. The 12-8 saltarello rhythm is now abandoned; the melody is played on the pianoforte to a chattering accompaniment of repeated eighth notes in the wood-wind and horns. Some more subsidiary passage-work in which the 12-8 rhythm returns once more, and a short conclusion-theme, end the first part of the movement. In the free fantasia the first and second themes are elaborately worked out by the pianoforte, the working-out of the first theme being accompanied by sustained harmonies in the strings, which make way for the chattering of the wind-instruments whenever the second theme appears. This working-out is followed by an episode in which the wood-wind and horns, reinforced later on by the strings, play a solemn choral in full harmony against an obstinately repeated trill-figure in the pianoforte. This figure of the pianoforte is taken from the second theme. After the choral has been thus played through in even whole notes, it is repeated more strongly in half notes, the pianoforte still keeping up its repetitions of the trill. Some brilliant passage-work for the pianoforte leads over to the third part of the movement. This stands in wholly

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regular relations to the first part, the second theme now coming in D major (dominant of the principal key). A dashing coda, in which there are some striking effects like the tolling of great bells, ends the movement."

Symphonic Poem, "The Moldau" (from "My Country," No. 2).

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. Vysehrad (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.



II. VLTAVA* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. SARKA. Composed at Prague; completed February 20, 1875 Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. ZCESKYCH LUHŮV A HÁJŮV ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; "as the Germans say, "Volksweisen" or "Tanzweisen."

V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

* "'Multava,' the Latin name of the river. But as the U is written V, MVLTAVA, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908.

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The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed with the score of "The Moldau".—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

"The Moldau" begins Allegro commodo non agitato E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away." "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that

* The translation into English is by Mr. W. F. Apthorp.



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of a solemn march." The strings take again the original flowing figure and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

These works by Smetana have been performed at Symphony Concerts in Boston:—

"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903. March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.

Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth,

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February 9 **PADEREWSKI**

Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the

motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Rimsky-Korsakoff . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

(In memory of the composer, who died June 21, 1908.)

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

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Nicolas Andrejevitch Rimsky-Korsakoff

(Born at Tikhvin, in the government of Novgorod, March 18,* 1844; died June 21, 1908, at St. Petersburg.)

The first performance of the suite in Boston was at a concert of the Boston Symphony Orchestra led by Mr. Paur on April 17, 1897.

The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

"Many marvels were told Schahriar by the Sultana Scheherazade.

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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"II. The Story of the Kalandar-Prince.

"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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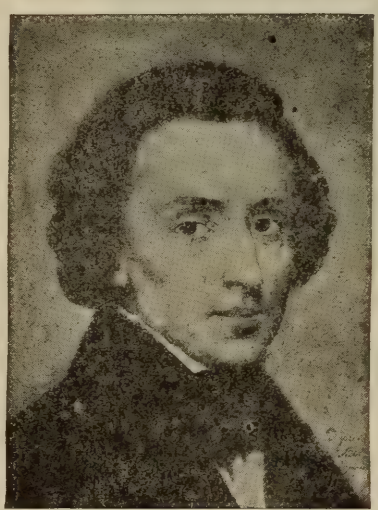
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endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great roc darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at

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their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

A characteristic theme, the typical theme of Scheherazade, keeps appearing in the four movements. This theme, that of the Narrator, is a florid melodic phrase in triplets, and it ends generally in a free cadenza. It is played, for the most part, by a solo violin and sometimes by a wood-wind instrument. "The presence in the minor cadence of the characteristic seventh, G, and the major sixth, F-sharp,—after the manner of the Phrygian mode of the Greeks or the Doric church tone,—might illustrate the familiar beginning of all folk-tales, 'Once upon a time.'"

I. The Sea and Sindbad's* Ship.

Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

II. THE STORY OF THE KALANDAR*-PRINCE.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the SCHEHERAZADE motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the SCHEHERAZADE motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the SCHEHERAZADE motive. The whole ends gayly.

III. THE YOUNG PRINCE AND THE YOUNG PRINCESS.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule

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in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices. hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay." *

Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the Sea motive of the first movement, proclaimed in unisons and octaves. Then follows the Scheherazade motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the Sea motive, and it is soon interrupted by

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,
As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts

* The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."

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Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893)

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, which he entered in 1856, but even then he gave much time to music. He studied the violoncello with Ulich and the pianoforte with Fedor Kanillé. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that about 1862 he came as an officer to the United

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may be right and not be
Fownes, but they can't be

FOWNES

and not be right.

2

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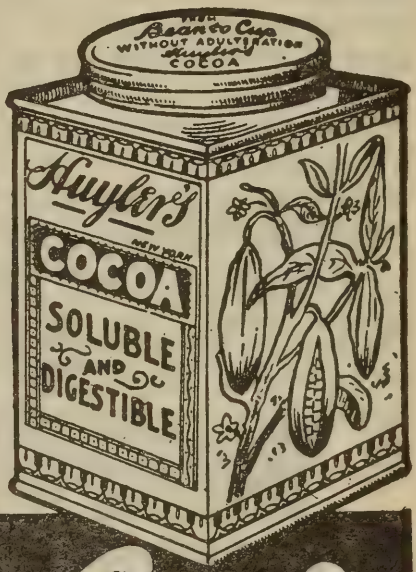


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States. His cruise lasted three years (1862–1865). He wrote his first symphony, the first written in Russia, according to Riemann's Musik-Lexicon (1905, sixth edition), when he was a midshipman. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Rimsky-Korsakoff married in 1873 Nadedja Nicholaevna Pourgold, a pianist of distinction and an arranger of orchestral scores for the pianoforte.

On March 19, 1905, Rimsky-Korsakoff was dismissed from the Conservatory of the Imperial Society of Russian Music. He had written an open letter to the director of the Conservatory protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory. The only member of the Directorial Committee who had by nature and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff,

* Mily Alexeïewitch Balakireff, born in 1837 at Nijni-Novgorod, and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony in C major (played here at a concert of the Boston Symphony Orchestra, Dr. Muck, conductor, March 14, 1908) and other orchestral pieces, as "King Lear," "Thamara," "In Bohemia," which was played in Boston at Mrs. R. J. Hall's concert in Jordan Hall, Mr. Longy conductor, January 21, 1908; a pianoforte sonata and other pianoforte pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.



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Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kotschei," was produced in St. Petersburg at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance. For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905. In the fall of 1905 Glazounoff was elected director of the Conservatory and Rimsky-Korsakoff was reinstated.

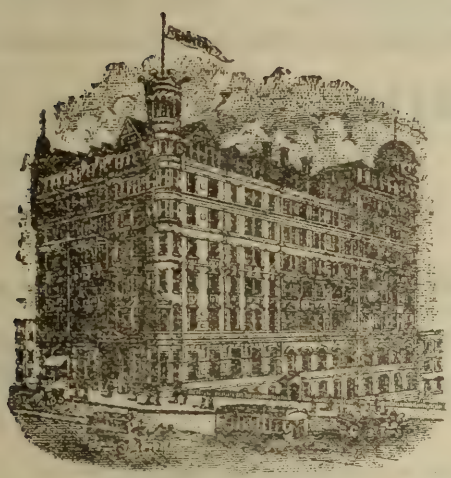
In 1907 Rimsky-Korsakoff was present at the "Five Historical Russian Concerts" at Paris (May 16, 19, 23, 26, 30), when his "Christmas Night" symphonic poem, Prelude and two songs from "Snegourotchka," "Tsar Saltan" suite, and the submarine scene from the opera "Sadko" were performed, and he then conducted his works. (The regular conductors of the series were Messrs. Nikisch and Chevillard.) In the fall of 1907 he was chosen corresponding member of the Académie des beaux-arts, to take the place vacated by the death of Grieg.

The list of his operas is as follows:—

"The Maid of Pskoff" (St. Petersburg, 1873; revised in 1904); "A Night in May" (St. Petersburg, 1880, 1894); "The Snow Maiden" (St. Petersburg, 1882); "Mlada," ballet opera, originally an act by

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Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each (St. Petersburg, 1892 ?); "Christmas Eve" (St. Petersburg, 1895); "Sadko of Novgorod" (Moscow, 1897); "Mozart and Salieri" (Moscow, 1899 ?); "Boyarina vera Sheloga," prologue to "The Maid of Psoff" (Moscow, 1899); "The Bride of the Tsar" (Moscow, 1899); "The Tale of the Tsar Saltan" (Moscow, 1900); "Servilia" (St. Petersburg, 1902); " Koschtsei, the Immortal" (Moscow, 1902). "Pan Voyvode" (St. Petersburg, 1905); "The Legend of the Invisible City of Kitesch and the Maiden Fevronia" (St. Petersburg, 1907); "Zolotoi Pietouchok."

His chief works besides those alrady mentioned are a Fantasia on Servian themes for orchestra, Op. 6; Overture on Russian themes for orchestra, Op. 28; Fairy Tale for orchestra, Op. 29; Concerto in C-sharp minor (to the memory of Liszt) for pianoforte and orchestra, Op. 30; Symphoniette in A minor on Russian themes for orchestra, Op. 31; Symphony No. 3, in C major, Op. 32; Concert Fantasia on Russian themes for violin and orchestra, Op. 33; Serenade for 'cello with pianoforte, Op. 37; "By the Grave," prelude for orchestra, Op. 61, Russian Song for orchestra (chorus *ad lib.*), Op. 62; songs and pianoforte pieces; string quartet, F major, Op. 12; string sextet, A major ((MS.), and other chamber music; choruses with and without orchestra; a portion of the liturgy of St. John Chrysostom, Op. 22; six transpositions, including the psalm, "By the Waters of Babylon," Op. 22*a*. He edited "one hundred Russian Folk-songs," Op. 24 (1877), and "Forty Russian Folk-songs (1882).

Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at concerts of the Boston Symphony Orchestra on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905; the overture to "The Betrothed of the Tsar," November 15, 1902, April 16,

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1904, November 24, 1906; "Caprice on Spanish Themes," February 15, 1908.

The "Spanish Caprice" was performed at St. Petersburg in 1887, and it was published in that year. Yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your 'Spanish Caprice' is a *colossal masterpiece of instrumentation,** and you may regard yourself as the greatest master of the present day." Tschaikowsky's admiration for his colleague was, however, a plant of slow growth. He wrote to Mrs. von Meck, in a letter dated San Remo, January 5, 1878: "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me: Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall

* These words are italicized in the original letter.

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I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into worship of musical technic. A symphony and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade," his "Capriccio Espagnol," and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. He wrote in his diary of 1887: "I read Korsakoff's 'Snegourotchka,'* and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

Tschaikowsky first became acquainted with compositions by Rimsky-Korsakoff when he visited St. Petersburg in 1867 and made his first public appearance as a conductor, at a concert in aid of the famine fund (March 2). He led the Dances from his own "Voyevode," and Rimsky-Korsakoff's "Serbian" Fantasia was on the programme. Early in 1871 Balakireff wrote Tschaikowsky that Mme. Rimsky-Korsakoff (born Nadejda Pourgould) had scratched out certain chords in the manuscript score of Tschaikowsky's "Romeo and Juliet" overture fantasia, sent to Balakireff for criticism, "with her own fair hands, and wants to make the pianoforte arrangement end pianissimo." (In the final arrangement the composer omitted these chords.)

In 1872 Tschaikowsky, visiting St. Petersburg again, met frequently the members of the "Invincible Band," and it is said that under their influence he took a Little Russian folk-song as the subject of the finale of the Second Symphony. "At an evening at the Rimsky-Korsakoff's," he wrote, "the whole party nearly tore me to pieces, and Mme. Korsakoff implored me to arrange the Finale for four hands."

We find Tschaikowsky writing to Rimsky-Korsakoff from Moscow, September 22, 1875: "Thanks for your kind letter. You must know how I admire and bow down before your artistic modesty and your great strength of character! These innumerable counterpoints, these sixty fugues, and all the other musical intricacies which you have accomplished,—all these things from a man who had already produced

* "The Snow Maiden," a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882. It has been announced for performance in Paris this season.

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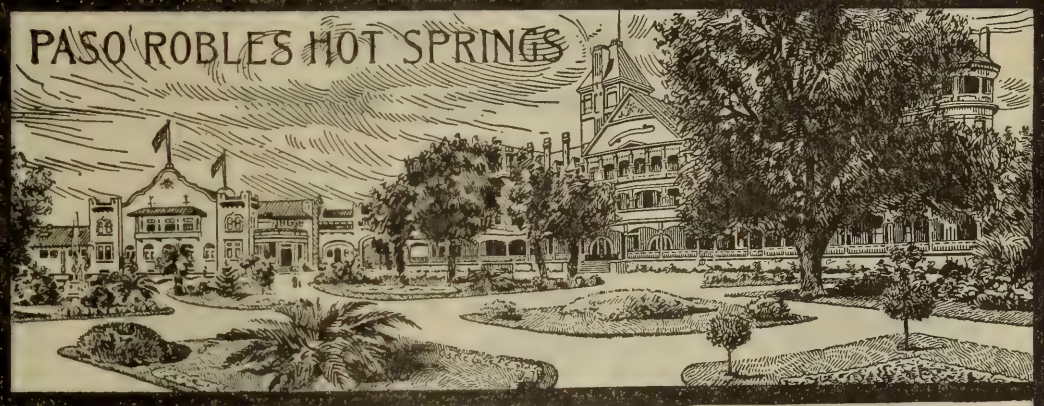
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a 'Sadko' eight years previously,—are the exploits of a hero. I want to proclaim them to all the world. I am astounded, and do not know how to express all my respect for your artistic temperament. How small, poor, self-satisfied, and naïve I feel in comparison with you! I am a mere *artisan* in composition, but you will be an *artist*, in the fullest sense of the word. I hope you will not take these remarks as flattery. I am really convinced that with your immense gifts—and the ideal conscientiousness with which you approach your work—you will produce music that must far surpass all which so far has been composed in Russia. I await your ten fugues with keen impatience. As it will be almost impossible for me to go to Petersburg for some time to come, I beg you to rejoice my heart by sending them as soon as possible. I will study them thoroughly and give you my opinion in detail. . . . I should very much like to know how the decision upon the merits of the (opera) scores will go. I hope you may be a member of the committee. The fear of being rejected—that is to say, not only losing the prize, but with it all possibility of seeing my 'Vakoula' performed—worries me very much."

He wrote to Rimsky-Korsakoff, November 24 of the same year, about a pianoforte arrangement of his second quartet by Mme. Rimsky-Korsakoff, and ended: "A few days ago I had a letter from von Bülow, enclosing a number of American press notices of my pianoforte concerto.* The Americans think the first movement suffers from 'the lack of a central idea around which to assemble such a host of musical fantaisies, which make up the breezy and ethereal whole.' The same critic discovered in the finale 'syncopation on the trills, spasmodic interruptions of the subject, and thundering octave passages'! Think of what appetites these Americans have: after every performance

* It will be remembered that the first performance of Tschaikowsky's pianoforte Concerto in B-flat minor was by von Bülow at Boston, October 25, 1875, in Music Hall. Mr. Lang conducted the orchestra, which was a small one. There were only four first violins.—Ed.



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von Bülow was obliged to repeat *the entire finale!* Such a thing could never happen here." The next month Rimsky-Korsakoff answered: "I do not doubt for a moment that your opera will carry off the prize. To my mind the operas sent in bear witness to a very poor state of things as regards music here. . . . Except your work, I do not consider there is one fit to receive the prize or to be performed in public."

Mr. Josef Lhevinne was born at Moscow on December 3, 1874. His first pianoforte lessons were from his father, who was first cornetist of the Imperial Orchestra of that city. Mr. Lhevinne afterward studied with Chrysander, a Swiss, and played in public when he was eight years old. At the age of eleven he entered the Moscow Conservatory of Music, where he studied the pianoforte with Mr. Wassily Safonoff, now the conductor of the Philharmonic Society of New York, and was graduated in 1892 with the highest honors. He spent the three following summers with Mr. Safonoff in the Caucasus, and in 1895 won the Rubinstein prize, which is awarded every five years. From 1902 to 1906 he taught at the Moscow Conservatory of Music, but he has played in the leading European cities His first visit to the United States was in the season of 1905–06 and he made his first appearance at a concert of the Russian Symphony Orchestra in New York, January 28, 1906, when he played Rubinstein's fifth concerto, an etude by Chopin, and Scriabine's nocturne for left hand alone.

Mr. Lhevinne played for the first time in Boston in a recital at Steinert Hall, November 10, 1906. He gave another recital in the same hall on November 28, 1906.

Fifth Concerto (E-flat major) for the Pianoforte, with Orchestral Accompaniment, Op. 94 . . . Anton Rubinstein

(Born at Wechwotinez, near Jassy, Russia, November 28,* 1829; died November 20, 1894, at Peterhof.)

This concerto was probably composed in 1874 soon after Rubinstein returned to Russia after his visit to the United States.

It was played by Mme. Madeline Schiller at a concert given by Theodore Thomas' orchestra in Boston Music Hall January 26, 1876. The programme of this concert may be even now of interest:—

Symphony (new) *J. K. Paine*
Concerto No. 5, E-flat major (new) *Rubinstein*
Duet from 2nd act "Phantom Ship" *Wagner*
(Miss Emma C. Thursby and Mr. Franz Remmertz.)
Symphony No. 2, Op. 36 *Beethoven*

This concerto was played in New York by Mr. Eugen d'Albert at a concert given with the late Pablo de Sarasate in the Metropolitan Opera House, December 5, 1889. Mr. Lhevinne took the Rubinstein prize with this work in 1895 over thirty competitors at Berlin. He played it in New York with the Russian Symphony Orchestra on January 28, 1906, and since then he has played it in New York—at concerts of the Philharmonic Society of New York, April 5 and 6, 1907,—and in other cities.

The concerto is scored for two flutes, two oboes, two clarinets, two

* "All music dictionaries and biographical notices give Rubinstein's birth erroneously, and this is more or less the fault of the master himself, who for years past has been keeping his birthdays on the thirtieth (eighteenth) of November, instead of on the twenty-eighth (sixteenth), as the register in the village of Wechwotinez has it, and giving invariably, till some months ago, when he himself first discovered his error, the year 1830 instead of the year 1829, as that of his birth."—"*Anton Rubinstein*," *by Alexander McArthur* (*Edinburgh*, 1889).

bassoons, two horns, two trumpets, kettle-drums, strings, and solo pianoforte. It is dedicated to "Ch. Val. Alkan, aîné."*

I. Allegro moderato, E-flat major, 3-4. The leading motive of the movement, a flowing figure, is announced by the orchestra. The pianoforte enters with a decorative passage, and after a cadenza and a restatement of the leading motive the pianoforte has its own theme. The second chief motive, B-flat major, is also first given to the orchestra. The movement is built chiefly with this thematic material. Toward the end a long cadenza leads to a coda, presto, for the pianoforte, supported by orchestral chords.

II. Andante, C minor, 4-8. The structure of this movement is simple. The orchestra begins with passages which furnish the chief thematic material. They introduce an expressive melody for the pianoforte. This melody is reproduced in E-flat major and developed. A change of tonality brings in an episode which ends in a climax, and, after a short recitative, the first orchestral theme is reintroduced. The pianoforte at the close remembers its solo melody.

III. Allegro, E-flat, 6-8. The chief and lively motive is at once given to the pianoforte. The motive is repeated by the orchestra. Arpeggios for the pianoforte introduce with melodic phrases (woodwind) the second and song motive, B-flat major, for pianoforte. There is a subsidiary theme to this motive; there is also a conclusion theme. The development is built chiefly on the first motive. The second and the conclusion theme are restated in E-flat major. The coda is based on the subsidiary theme to the second motive, and ends with an allusion to the leading and brilliant motive.

Overture to "Egmont," Op. 84 Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert

* Charles Henri Valentin Alkan, the elder (whose real name was Morhange), was born at Paris, November 30, 1813; he died at Paris, March 29, 1888. At six years of age he entered the Paris Conservatory of Music and at the age of ten, a pupil of Zimmermann, he took the first prize for piano playing. In 1831, competing for the Prix de Rome, he received honorable mention. He spent his life in teaching, in composition, and in playing at the Conservatory orchestral concerts and elsewhere. His Études are known to all pianists, and in recent years leading virtuosos have revived singular and often effective pieces by him which are of a programme and imaginative nature.

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of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous

rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

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Kunze, M.
Seydel, T.
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Horns.

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IV. Allegro.

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Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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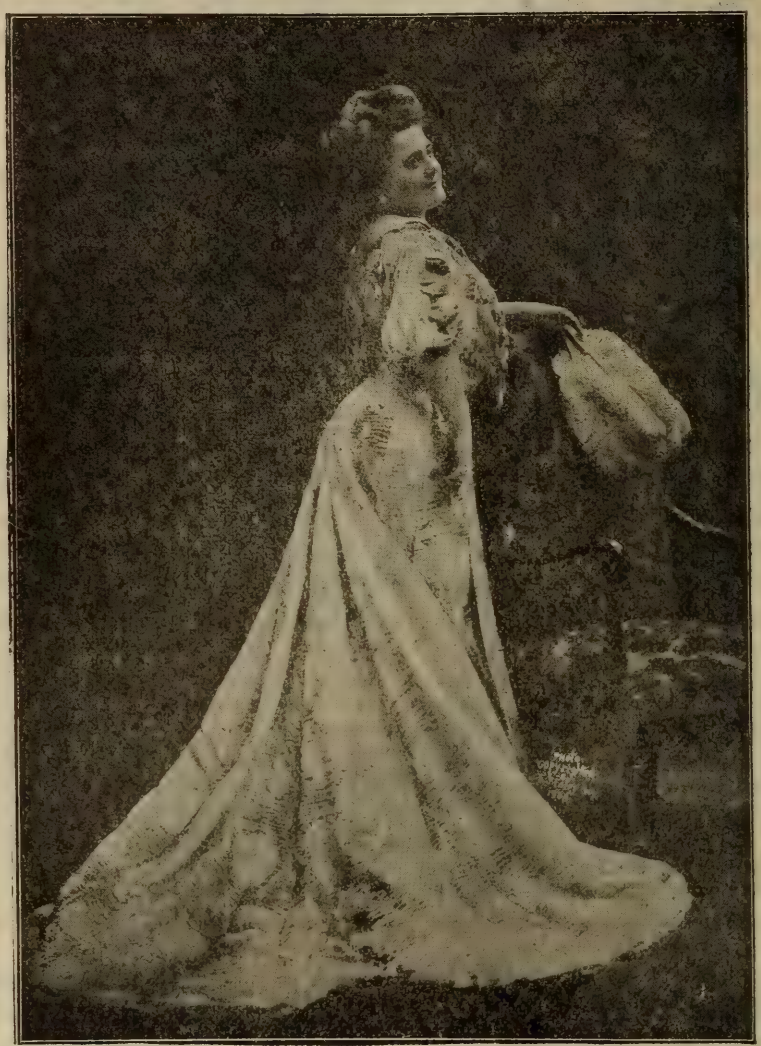
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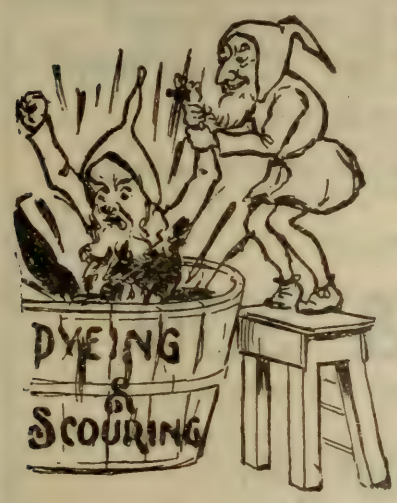
chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept



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very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a "Gloria"—and the "Sanctus," and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons



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as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio" *—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression.

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmoney end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning

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to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

Concerto in D major, for Violin, Op. 35.

Peter Tschaikowsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 15th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for "its freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet, he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on March 31 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 8: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 15 that his "political fever" had about run its course: "The first movement of the concerto

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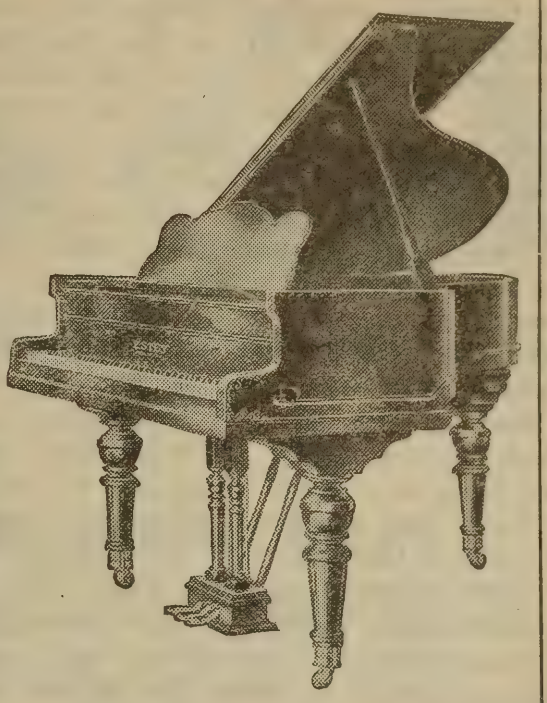
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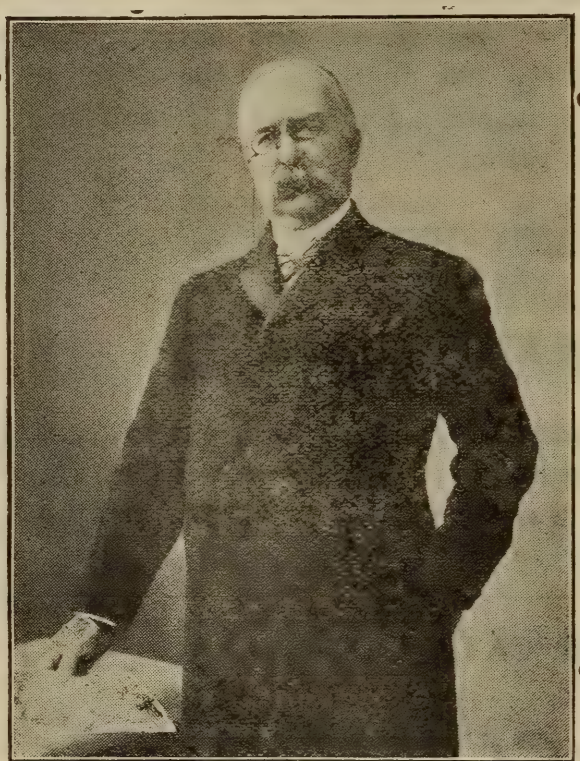
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is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The Finale, unless I am mistaken, is as successful as the first movement." On April 17 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante, which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 10: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.



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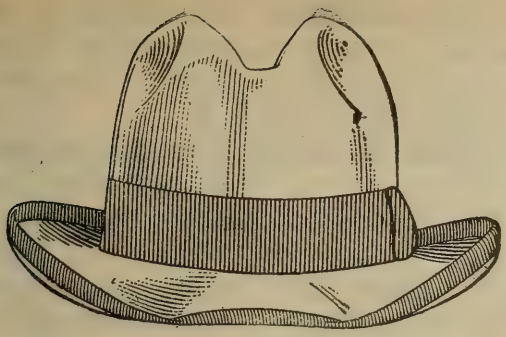
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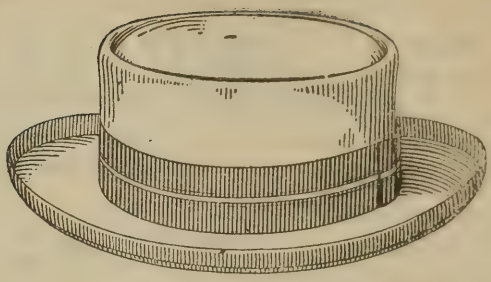
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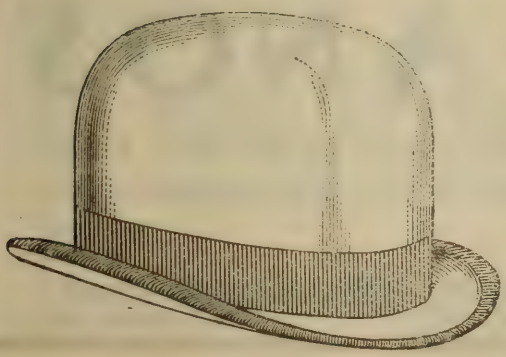


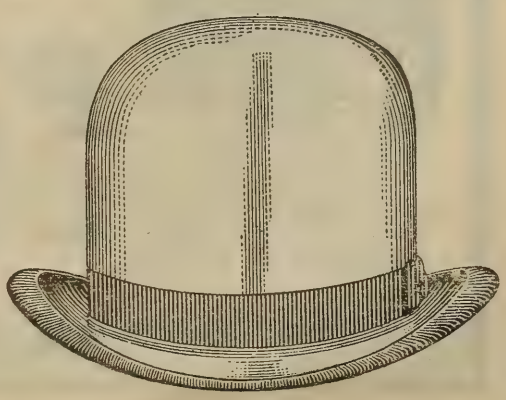


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The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Mr. Timothée Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, by Miss Maud Powell on April 13, 1901, by Mr. Karl Barleben, April 1, 1905, and by Mr. Petschnikoff, November 24, 1906.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4–4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3–4) begins



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with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This Finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky,

* Leopold Auer, a celebrated violinist, was born at Veszprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named Imperial State Councillor.

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in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (December 27, 1881) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Emile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.* An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I

* Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony Concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it." *

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his con-

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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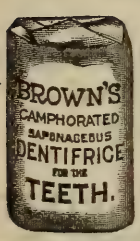
certo popular. Tschaikowsky wrote from Rome, January 8, 1882, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzten fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems to us amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible, for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

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How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 12, 1882: "I have been carrying on a singular correspondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."

"Lamia," Third Symphonic Poem, (after Keats), Op. 29.

Edward MacDowell

(Born in New York, December 18, 1861; died there, January 23, 1908.)

This symphonic poem was published a few weeks ago by Arthur P. Schmidt, of Boston, Leipsic, and New York.

The score, dedicated to Henry T. Finck, has an argument printed in German and English. The English version is as follows:—

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Lamia, an enchantress in the form of a serpent, loves Lycius, a young Corinthian, In order to win him, she prays to Hermes, who answers her appeal by transforming her into a lovely maiden. Lycius meets her in the wood, is smitten with love for her, and goes with her to her enchanted palace, where the wedding is celebrated with great splendor. But suddenly Apollonius, the magician, appears; he reveals the magic. Lamia again assumes the form of a serpent, the enchanted palace vanishes, and Lycius is found lifeless.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, tam-tam, and the usual strings..

The introductory section is a slow movement, Lento misterioso, con tristezza, 9-8, with a theme that is afterward much used in various forms. After a long, stormy crescendo and crashing climax, an episode for wind instruments and strings (3-4) leads to an Allegro con fuoco, B-flat major, 9-8. This movement opens with a fanfare passage for muted horns with theme for violins. The passage for horns, reinforced by bassoons, returns fortissimo. There is development of this thematic material. The contrasting section is a Più moderato, e con tenerezza, with a long and flowing theme. After a return to the mood of the opening measures, comes a long Allegro con fuoco, with restless theme for first violins. A fortissimo section, maestoso, changes the mood, but only for a moment. The fury of the Allegro subsides. The clarinet laments. The poem ends with a few furious measures.

I am indebted to Mrs. Edward MacDowell for the following information concerning the composition and history of the work: "It ["Lamia"] was written in 1888, that is to say practically finished, though the score was not in shape until the following year. We were in Wiesbaden,* then, living in the little cottage we had on the edge of the

* Frankfort had little interest for MacDowell after the death of Raff in 1882. In 1884 he married Miss Marian Nevins, of New York, and in 1885 he made his home at Wiesbaden until he returned to America. At Wiesbaden he gave his undivided attention to composition, and, according to the statement in Mr. Lawrence Gilman's "Edward MacDowell" (London and New York, 1905), he wrote at Wiesbaden all that is comprised between his Op. 23 and 35,—the second pianoforte concerto; the four pieces of Op. 24; "Lancelot and Elaine," for orchestra; the songs, "From an Old Garden"; three songs for male chorus; the "Idyls" and "Poems" for pianoforte after Goethe and Heine; the orchestral pieces, "The Saracens" and "The Beautiful Alda" (after the "Song of Roland"); the "Poems" for pianoforte,—"The Eagle," "The Brook," "Moonshine," "Winter"; the songs of Op. 33 and Op. 34; and the Romance for 'cello and orchestra.—P. H.

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forest. . . . Edward worked feverishly on the 'Lamia,' realizing that his few free years were coming to an end. Both Shelley and Keats had taken hold of him that year, for, strange to say, they were unknown to him before we were married. He read them with the vivid imagination with which the unreal always filled him, though in a way the 'Lamia' seemed a strange subject for him to choose. It was never published until now for the simple reason that, when he would have been glad to see it in print, he did not have the money necessary, nor had he had the opportunity of hearing it played.

"When we came to America, he ran up against the fact that it would be impossible for him to get any orchestra to try over a composition for him in a rehearsal unless it were going to be played in a concert. He never wanted to publish a work unheard, and in Germany it had been a simple and easy thing to accomplish. I can see, as if it were yesterday, the kindly faces of the members of different orchestras in Wiesbaden, Darmstadt, Frankfort, so willing to help out the young American by trying over his compositions. As I think of it now, it seems quite wonderful, the ease with which all this came. For instance, the 'Hamlet and Ophelia,' I think, was tried over at least twice. The only grumble I ever heard was over the voice parts. I copied most of them, and the early ones must have been awful! I can hear an old musician say under his breath, 'Schrecklich copiert,' until he saw my look of distress and guessed the truth! Then he gave me a kindly nod, as much as to say, 'You will improve.'

"When the money was there for the necessary expense, or when he might have been able to have it printed for nothing, it was too late. Edward felt then that the 'Lamia' belonged to a period quite different from the work he was doing, and he was most critical about work he had finished. I think I do not exaggerate when I say, I doubt whether he would have published any of his compositions if they had been laid aside for even three or four years. He was merciless in his judgment of himself. But, as it chanced, he never had any trouble in finding a publisher for all he wrote, though with the orchestral things, as I said before, he helped pay for all the early compositions.



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"As the years rolled on, newer music pushed 'Lamia' aside, though it was always on the list of his printed works. Finally, his feeling was that it was too late for it to appear as a recent work, too soon to stand as a youthful one. Repeatedly, he said to me, 'When I am old, I shall have it printed, though there is a lot in the orchestration I should like to change.' This he said of his printed works as well.

"I hope I shall not be misunderstood in this matter. There has not been one particle of vanity in wishing to add to Edward's published works, and, fine as the 'Lamia' may or may not be, I think I am not wrong in saying that his reputation in the future will rest greatly on the work he did in the twelve years, between 1890 and 1902. The 'Lamia' was written when he was twenty-six.

"Three reasons decided me to have it published: first, because he himself repeatedly said that in years to come he would do this, and for that reason he would allow it to stay on his list of compositions; secondly, I feel the wisdom of doing this while I am still alive, and with authority can say that the 'Lamia' is in exactly the same condition it was when first written,—not one note changed; thirdly, it were better to publish it at once, during my lifetime, and avoid the possibility of any question of its authenticity in the future. Whether I have been wise or not, of that I cannot be sure. I hope the 'Lamia' will be listened to and judged for just what it is,—a youthful work, interesting as such."

MacDowell, while he was living in Boston, spoke to me about his "Lamia," but only incidentally, when the conversation was about various poets. He said, or rather he shyly admitted, that Keats's "Lamia" had impressed him so deeply that he once wrote a symphonic poem based on it. "If I ever have the time, I may rewrite it." The subject of the poem evidently interested him then, and he spoke of his own work with affection; but he said he had no wish to publish it as then written. He said at the same time that he should like to rewrite pages of his "Lancelot and Elaine." As he remembered the music of the latter symphonic poem, it was "too full of horns."

Mr. Arthur P. Schmidt, who has done much for the interests and

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the reputation of American composers, says that about two years before MacDowell was taken sick they drew up together a catalogue of MacDowell's compositions. This catalogue, which is now current, though published by Mr. Schmidt, includes all compositions of MacDowell in the catalogues of other publishers. In this complete catalogue the "Lamia" was included in the list of orchestral works, though no publisher was then named. When Messrs. MacDowell and Schmidt were at work on this catalogue, the former destroyed manuscripts that he did not wish to leave behind him, for, though he was apparently robust, he had then the premonition that he should not live after his forty-fifth birthday, and this he said to Mr. Schmidt. Among these manuscripts was a sketch of a string quartet. I am told that a manuscript of three movements of a symphony is now in existence, but there was never any thought of publishing this work either when the composer was living or since his death.

Keats was fond of Robert Burton's "Anatomy of Melancholy." Charles Brown gave him a copy* of it in 1819. Keats read it carefully "with pen in hand, scoring the margins constantly, even when not annotating and underlining freely. He also began an index of special passages on the last fly-leaf. Now and again his note is but a word, a name, or a parallel quotation; once it is but a note of exclamation. His underlinings are full of interesting suggestions connected with his life and works."

He found the story of Lamia in Burton's book: "Third Partition, Second Section, First Member, First Subsection: Heroical Love causeth Melancholy. His Pedigree, Power, and Extent." And the story is told as follows:—

'Philostratus in his fourth book, 'De Vitâ Apollonii,' hath a memorable instance in this kind, which I may not omit, of one Menippus Lycius, a young man twenty-five years of age, that, going between Cenchreas and Corinth, met such a phantasm in the habit of a fair gentlewoman, which, taking him by the hand, carried him home to her house in the suburbs of Corinth, and told him she was a Phœnician

* After the death of Keats this book went back to Brown, whose son, Major Charles Brown, of Taranaki, New Zealand, gave it to Sir Charles Dilke.

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by birth, and if he would tarry with her, 'he would hear her sing and play, and drink such wine as never any drank, and no man should molest him; but she being fair and lovely would live and die with him that was fair and lovely to behold.' The young man, a philosopher, otherwise staid and discreet, able to moderate his passions, though not this of love, tarried with her awhile to his great content, and at last married her, to whose wedding, amongst other guests, came Apollonius, who, by some probable conjectures, found her out to be a serpent, a lamia, and that all her furniture was like Tantalus' gold described by Homer, no substance, but mere illusions. When she saw herself descried, she wept and desired Apollonius to be silent, but he would not be moved, and thereupon she, plate, house and all that was in it, vanished in an instant: many thousands took note of this fact, for it was done in the midst of Greece."

There is a striking version of this tale in Alexandre Dumas' fantastical "Isaac Laquedem," which was never completed; and in Flaubert's "Temptation of St. Anthony," Damis tells the story to Anthony, while Apollonius stands by silently exulting.

Keats wrote from Winchester to his brother George, September 18, 1819: "I have been reading over a part of a short poem I have composed lately called 'Lamia,' and I am certain there is that sort of fire in it which must take hold of people in some way. Give them either pleasant or unpleasant sensation,—what they want is a sensation of some sort." He had written to Benjamin Bailey on August 15 of the same year: "I have written two tales, one from Boccaccio called 'The Pot of Basil,' and another called 'St. Agnes's Eve,' on a popular superstition, and a third called 'Lamia' (half finished)." We know from a letter of Keats to Reynolds that the first part of the poem was finished by July 12 of that year. "I have great hopes of success," he added, "because I make use of my judgment more deliberately than I have yet done; but in case of failure with the world, I shall find my content." The extract from Burton is not in the manuscript copy; but there is this foot-note on page 1: "The groundwork of this story will be found in Burton's 'Anatomy of Melancholy,' Part 3, Sect. 3, Memb. 1st, Subs. 1st."

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Overture to the Opera "Oberon" . . . Carl Maria von Weber

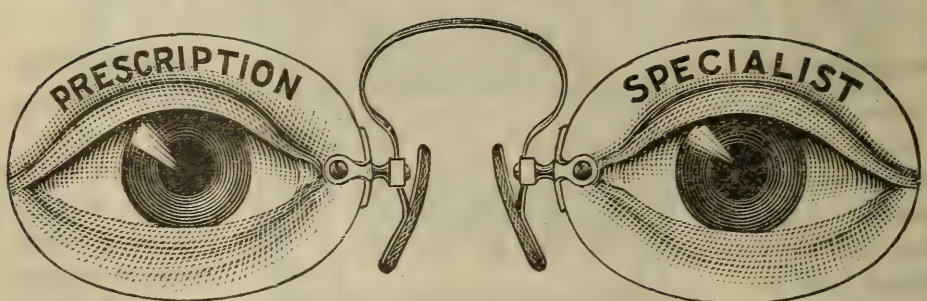
(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures

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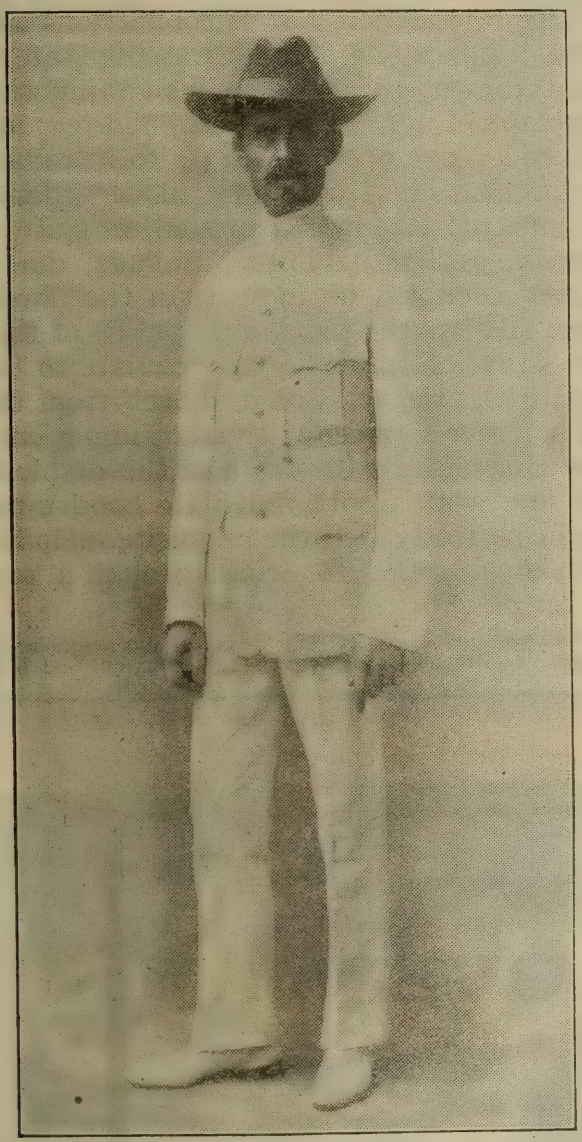
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of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto, and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i. pp. 79–84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or, the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English music *critics* to 'wind through a key-hole'!*

*In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischütz, says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J. R. P.

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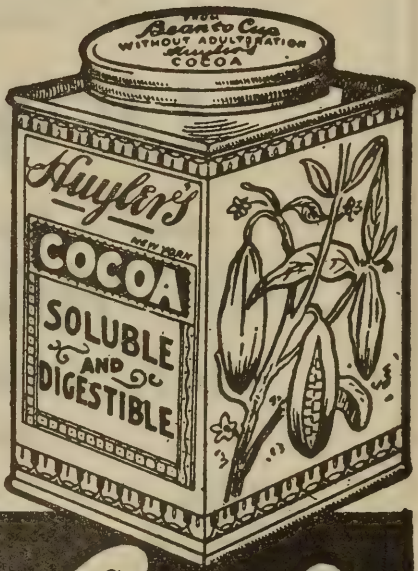


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"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were none the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors. On the morning after the production of the opera I met him on the stage. He embraced me most affectionately, and exultingly exclaimed, 'Now we will go to work and write another opera together, and *then* they shall see what we can do!'

"Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be employed to express similar emotions in human beings, while much

Mr. FREDERICK P. HASTINGS, Baritone.

ON TOUR WITH MME. NORDICA'S CONCERT COMPANY.

Washington (D.C.) Herald, October 16, 1908.

Assisting Madame Nordica . . . was Mr. Frederick Hastings, baritone, a young singer who should be heard from if his performance last night is a sample of his powers, for he has a voice of wonderful range and volume, and he uses it with great skill and effect. Seldom has anything more beautiful been heard than his rendering of that pathetic requiem of Robert Louis Stevenson, which has been set to music by Arthur Foote. All the longing, the gladness at the coming of release, all the pathos, Mr. Hastings expressed in a beautiful way.

Washington (D.C.) Times, October 16, 1908.

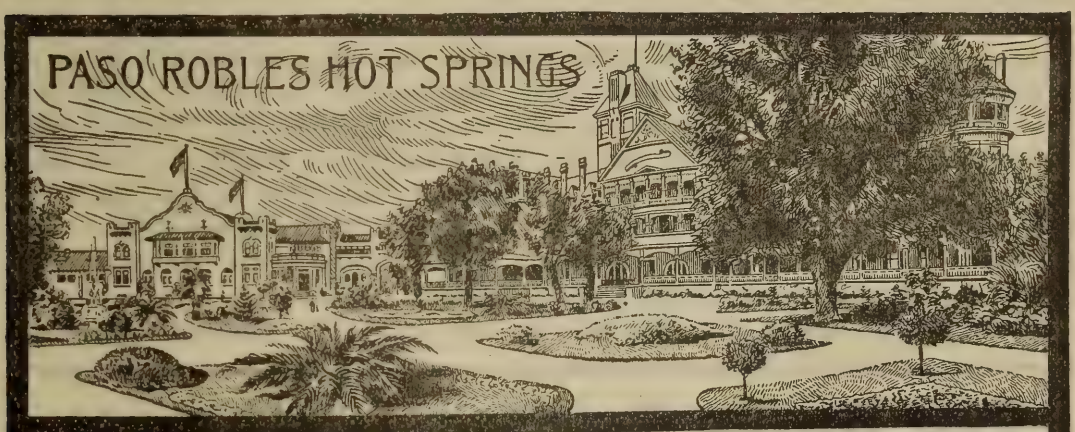
The real surprise of the evening came in the work of Frederick Hastings, a young baritone who has yet a name to make, but who will not be long about it if he continues to sing as he did last night. His voice is wonderfully reasonant, the tones are big and mellow, and he sings with the instinct of a mature artist. His splendid reading of the Prologue from "Pagliacci" was a revelation.

Mr. Hastings studied with Mr. Frank E. Morse, Steinert Hall, Boston.

more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not, as the writer of 'The Life of Weber' incorrectly states, 'with the lily wand of Oberon always behind them,' but utterly hopeless of fairy aid; for the magic horn that should evoke it is lost before their trials commence, and only recovered at the last moment, to bring the opera to a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

Planché's libretto was translated into German by R. G. Th. Winkler, whose pseudonym was Th. Hell. An early version, "orchestrated, increased, and modified; from the pianoforte score by Franz Gläser." was produced in Vienna. Later the recitatives supplied by Benedict for performance in Italian were used in Germany, also *secco* recitatives by Lampert, the court conductor at Gotha; and recitatives by Franz



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Wüllner were approved in many German theatres. The character of the *Singspiel* therefore wholly disappeared. A new version of "Oberon," with libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." Still another version was produced at the Dresden Court Opera, September 29, 1906. There was a new dialogue by an unnamed person, but Weber's music remained unchanged. The new dialogue was based on Hell's translation.

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in

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his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

> 'The man who lays his hand upon a woman, save in the way of kindness,
> Is a wretch, whom 'twere gross flattery to call a coward.'

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

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Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought five hundred and twenty-nine pounds.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years, White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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Programme of the

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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



TUESDAY AFTERNOON, JANUARY 5

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Eichheim, H.
Rissland, K.
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Fiumara, P.
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Hadley, A.
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Agnesy, K.
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Wagner Prelude to "Lohengrin"

Richard Strauss . Tone Poem, "Death and Transfiguration," Op. 24

Tschaikowsky . . . Concerto in D major, for Violin, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

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"Death and Transfiguration," Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

This is the third of Richard Strauss's seven tone-poems. It was composed at Weimar in 1889, and in date of composition came between "Don Juan" (1888) and "Till Eulenspiegel's lustige Streiche" (1895).

It was first performed at the "Tonkünstlerversammlung" at Eisenach, June 21, 1890.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Emil Paur, conductor, February 6, 1897. It was performed again at these concerts, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang.
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer.

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Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by Mr. W. F. Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form. Cold and sneering, the world sets barrier upon barrier in the way of his achievement.

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And five concerts by the Boston Symphony Orchestra, November 3, December 1, January 5, February 16, March 16, and others to be announced.

If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs desists not from his sacred purpose. What he has ever sought with his heart's, deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his life of Ritter states that Strauss asked Ritter to write this poem (p.87).

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):-

"Ritter was exceptionally well read in all the philosophers, ancient

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by

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horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfigu-

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ration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

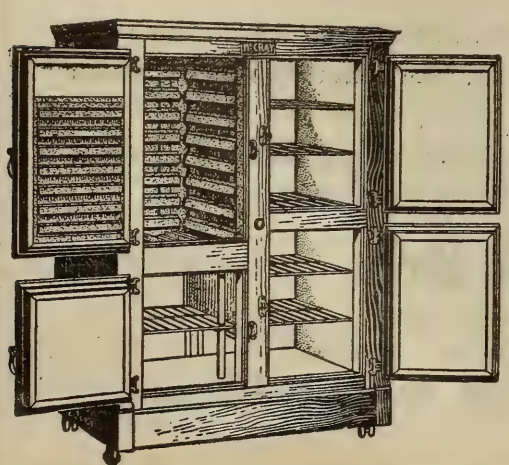
Concerto in D major, for Violin, Op. 35.

Peter Tschaikowsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 15th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for "its freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet, he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on March 31 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.



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new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 8: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 15 that his "political fever" had about run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The Finale, unless I am mistaken, is as successful as the first movement." On April 17 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante, which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs.

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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von Meck on June 10: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Mr. Timothée Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, by Miss Maud Powell on April 13, 1901, by Mr. Karl Barleben, April 1, 1905, and by Mr. Petschnikoff, November 24, 1906.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

The first movement, Allegro moderato, D major, 4–4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures

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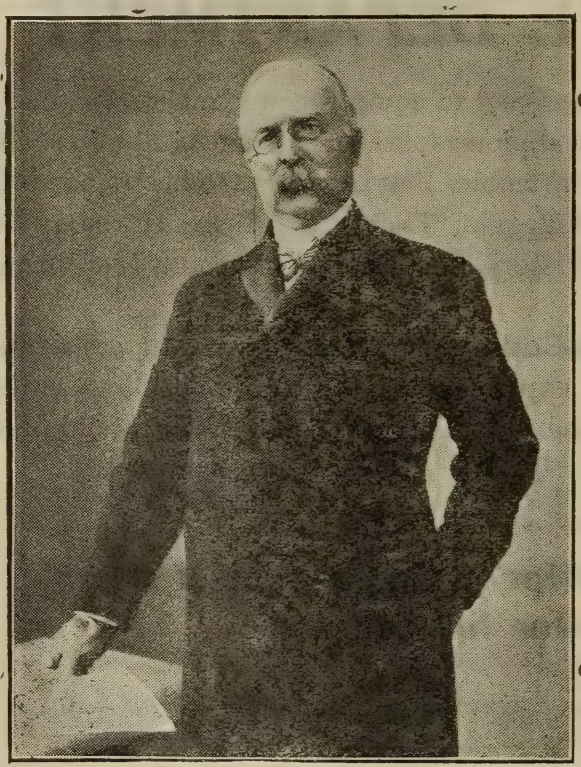
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the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3–4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final, delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically



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Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This Finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (December 27, 1881) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Emile Sauret from playing the concerto in St. Petersburg";

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named Imperial State Councillor.

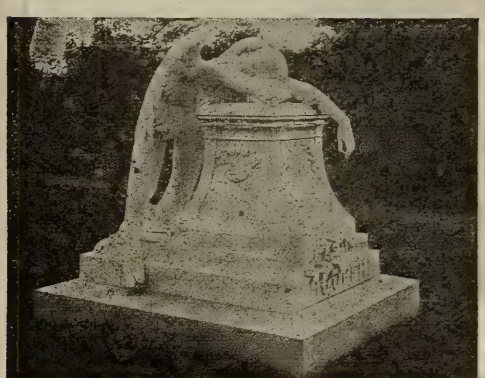
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but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.* An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the

* Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Lejpsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony Concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it." *

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, January 8, 1882, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzten fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems to us amusing. Here

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible, for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 12, 1882: "I have been carrying on a singular correspondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

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"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."

ENTR'ACTE.

LIGHTER SIDE OF WAGNER.

(From the *Daily Telegraph*, London.)

Nowadays we all take our Wagner with uncommon and uninterrupted seriousness. "And well we might," quoth one, which is perfectly true. It is, of course, an uncommonly serious matter to have to arrive at Covent Garden at four o'clock on a sunny afternoon in June and remain there, on and off, till well on towards midnight, and in a milder form, also, it gives one pause to remain in one's seat for some two and a half hours without moving. But, though this belongs to the heavy side of Wagner, the blame for its invention most certainly does not rest with him. I imagine that no human being would feel the physical discomfort of sitting through "Götterdämmerung" without the usual pauses so exacting as a similar sitting through possibly either, and certainly the second part, of Goethe's "Faust," as it used to be, and no doubt still is, played in many German theatres at Easter time. But there is a side of Wagner which is less serious than the rest. A good deal of capital could be made out of Wagner's birds, beasts, and fishes, the Rhine-maidens being included in the last category for the sake of completeness. But that is not only cheap: it is also stale. For the press ancestors of the present-day critics left no fur on the bear, no feather on the various birds, no wool on the rams, no scales on the dragon, serpent, and so on, not a hair in the mane or tail of Grane,



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so scalding were their denunciations. Yet the birds and the beasts and the fishes, otherwise the ravens, the bear, the rams, the horse, and the Rhine maidens still perform their functions as in the heyday of their greatest abuse.

They must have been a cheery crew, those early critics, as certainly they were happy in their good fortune in having so great a bird to pluck, or, as the popular phrase had it once upon a time, a bubble to prick. Nowadays there are by comparison a few mere sparrows for the prey of the critics. And no one will deny that the elder generation did that they set out to do with a rare completeness, even if their efforts have proved in course of time to have been unavailing. Not all were either vindictive or venomous. Indeed, the fun was mildly furious at times. Thus a foreigner once quoted (more or less) the rubric, "Brünnhilde flings herself wildly on to the horse, and leaps with it 'cum Grane salis' into the burning pyre." Quite a good joke that. Of course, no good Wagnerite—and there are some—need be reminded that Grane is the name of Brünnhilde's steed. It is not very long ago that a picture appeared in which a presumably typical German operatic director was drawn as he inspected his troupe of leading" ladies." "None of our singers weigh less than one hundred kilos; we can, therefore, only produce Wagner operas," he is made to remark.

This particular form of wit was the common property of all countries for a time. It was, unhappily, reserved for England to heap the heaviest calumny on the wretched Wagner's head, and, perhaps, never had critic previously driven his quill so furiously as when a Londoner wrote an almost historical diatribe against Wagner at the Philharmonic in

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1855. The overture to "The Flying Dutchman" was described as the "most abominable and horrible of all his productions," and among other fancy expletives were, "A mass of worthless rubbish," which was applied to "Lohengrin," as "insufferably dull" was applied to "Tannhäuser." But the poor man, Wagner, was himself even more roundly abused than his music. One writer rather cruelly dubbed him in cold print a politically-defamed traitor, who was "wanted" by the police. Perhaps Wagner felt none of these pin-pricks, if, indeed, they came to his knowledge. But one can imagine his "squirming" at being described, *tout court*, as "no musician whatever." "Absolute chaos," "Wild, aimless cacophony," even "What is music to him or he to music? His puny feeling for pure melody can only be compared with matricide," and the thousand and one similar expressions may, or may not, have amused Wagner. But "no musician whatever,"—that is quite another story.

Wagner, of course, was not all his days to be consciously or unconsciously seriously worried by his critics. When he had "arrived" in the public estimation, as well as in that of most who wrote about him, he was a very great man indeed, as we all know. But, even so, he was not permitted invariably to have matters entirely his own way. For it is recorded, though I have not seen the tale in English before, that, after the production of "The Nibelung's Ring," the Kaiser sent his aide-de-camp to inform "Wagner of his Majesty's wish to speak with him." Wagner, however, had withdrawn to his room, whence he refused to move, even when the aide-de-camp had retired, returned, and repeated the request. At last the composer was induced to visit

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the Kaiser's box, when his Majesty said: "Dear Wagner, I am delighted that I do not play the flute as my great ancestor played it, for otherwise you would finally have compelled me to play in your orchestra. This is all I wish to say."

Of pictures dealing with the light side of Wagner there is no end. Not the least amusing of them is that from a Berlin newspaper, which depicts the arrival of Lohengrin upon a "patent steam-swan," which carries on its breast what appears (or deserves) to be the German equivalent of the initials "L. C. C." In another, Brünnhilde is shown asleep, awaiting Siegfried's arrival. On the rock at her side is seen a tablet bearing the legend, "Wotan's Fire Insurance." The remainder is lost beneath the rock's mossy covering.

For the looker-on there is an abudance of fun and laughter to be obtained from the lighter side of Wagner. As I have said, all the world nowadays regards with utmost complacency the man who half a century ago was, according to the press, hardly less than an unmitigated scoundrel in virtue of his ideas of musical art. So the world wags. Very similar, if not so violent, things are being said of the would-be "path-breakers" of to-day, and no doubt to-morrow they will be repeated of yet others. Fortunately, time brings its revenges. With one of these bygone attacks—a quotation from a technical *jeu d'esprit*, written many years ago after a performance of "Siegfried" at Covent Garden by a distinguished scientist—this article may come to a close:

"With our usual desire of keeping our readers informed of all that goes on, we sent our metallurgist to represent us at a recent performance of 'Siegfried.' He reports that the art of casting steel is quite old, as it was known in pre-historic times. The only property left to Siegfried was a broken sword. This Mime, obviously a registered plumber, had failed to mend. So Siegfried, a non-union man, decided he would repair the article. Mime told him to solder it, as far as could be made out. As our readers are aware, 'Siegfried' is the third volume of a four-volume opera, and as, according to the genius of the German language, the verbs all come at the end of the fourth volume, at whose performance we have not been represented, we cannot give accurate details as to the proposed method of soldering. Siegfried, however black his character in other ways, was no plumber, and, as the sword was not for the British Army, he refused to repair it with solder. He clamped the pieces in a fifteen-shilling vise, being unacquainted with the quick-gripping kinds, and filed it into 'shreds,' which shows the curious molecular structure of early cast steel. The pre-historic fitter holds a 14-inch rough-cut in one hand, and gives it a seesaw motion, while he waves the other hand above his head, and sings lustily, but

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with unjust intonation. Finally, the shreds were put in a Battersea 5-lb. crucible, which was perched on the top of a cool part of the fire. After being sung at for a little time, the shreds succumbed and fused, as they could not stand a tremolo, and they were poured into a mould resembling one of the cases in which fish-slices for wedding presents are sold. The whole mould was then quenched in water and the finished blade taken out. Siegfried poked the fire with it, laid it on the anvil, and hammered the anvil, producing sparks that must have made the lamps of the other consumers on the Metropolitan Electric Supply Company's circuit jump badly. The blade was now finished. If Siegfried had had any of the blood of the famous Ritter Kuno in his veins, he might have utilized the dragon's blood for tempering the sword, as Fafner's internals were at about 1,000 degrees C., and glowed through cracks in his sides. The sword finally cut the anvil clean in two, or would have done so if the anvil had not fallen in two before the sword was even raised, the catch having been released prematurely."

MUSIC IN FINLAND.

The *Musical Courier* (London) published in 1899 a sketch of the early history of music in Finland. This article, signed A. Ingman, is of interest in connection with the performance of Sibelius's two pieces.

"For the right judgment of the character of this music a short preliminary sketch as to the origin of the people seems necessary. We learn from history that the Finns belong to a tribe of the Aryan and Turanian race, called Ugro-Finns, being first spoken of in the second century by Ptolemæus. About five hundred years later they settled on the Finnish peninsula, gradually driving the Laps, who then occupied the country, towards the North, into those regions now known as Lapland. In the twelfth century Swedish influence took root among the people, when King Erik Yedwardson undertook the first crusade to Finland, the inhabitants of which in 1157 became converts to the Christian faith, the two first bishops—Saint Henry and Saint Thomas—being, by the way, English by birth. By a treaty from 1323 the whole country was subdued, remaining under Swedish government until 1809, when, after several wars with Russia, Tsar Alexander I. became Grand Duke of Finland, confirming by his 'Act of Assurance to the Finnish people,' their religion, their laws, and their constitution, as runs the edict, 'for the time of his reign and the reigns of his successors.'

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"The rich imagination of the Finns and their prominent mental endowments are manifested in their mythology contained in the grand national epic, 'Kalevala.'* The folk-songs testify the deep musical vein of the people. The Finnish tunes are of a simple, melancholy, soft character, breathing the air of the lonely scenery where they were first sung; for there is a profound solitude in that beautiful 'land of the thousand lakes,' as it has been called, a loneliness so entire that it can be imagined only by those who have spent some time there, an autumnal day, for instance, in those vast forests, or a clear summer night on one of its innumerable waters. There is a sublime quietude, something desolate, over those nights of endless light, which deeply impresses the native, and still more strangely touches the mind of the foreigner. At intervals such a one is overcome by those moods, often pictured in the songs, some of which are full of subdued resignation to fate, most touchingly demonstrating that the people 'learned in suffering what it taught in song.' The rough climate made the Finns sturdy in resistance, and all the hard trials which in course of time broke in upon them were braved valiantly, until better days dawned again. This theme of a 'hope on, hope ever,' is highly applicable to the nation. Even some of their erotic songs bear this feature,—the rejected lover seldom despairs,—although there are, of course, exceptions of a very passionate colouring. Many are a mere communion with the singer's nearest and truest friend,—the beauty of nature around him.

"The original instrument (constructed somewhat like a harp) to which these idyllic strains were sung is called 'Kantele.'† The national epic, 'Kalevala,' translated into English by Mr. Crawford, con-

* Max Müller said of this epic: "A Finn is not a Greek, and a Wainamoinen was not a Homer. But if the poet may take his colors from that nature by which he is surrounded, if he may depict the men with whom he lives, 'Kalevala' possesses merits not dissimilar from those of the 'Iliad,' and will claim its place as the fifth national epic of the world, side by side with the Ionian songs, with the 'Mahabharata,' the 'Shahnameh,' and the 'Nibelunge.' It may be remembered that Longfellow was accused in 1855 of having borrowed 'the entire form, spirit, and many of the most striking incidents' of 'Hiawatha' from the 'Kalevala.' The accusation, made originally in the *National Intelligencer* of Washington, D.C., led to a long discussion in this country and England. Ferdinand Freiligrath published a summary of the arguments in support and in refutation of the charge in the *Athenæum* (London), December 29, 1855, in which he decided that 'Hiawatha' was written in 'a modified Finnish metre, modified by the exquisite feeling of the American poet, according to the genius of the English language and to the wants of modern taste'; but Freiligrath, familiar with Finnish runes, saw no imitation of plot or incidents by Longfellow." The "Kalevala." translated from the original Finnish by W. F. Kirby, F.L.S., F.E.S., corresponding member of the Finnish Literary Society, was included in 1908 in Everyman's Library, and is therefore within the reach of all.—P. H.

† A kantele was shown at the Paris Exposition of 1889. It was a horizontal sort of the lute as known to the Greeks. It had sixteen steel strings, and its compass was from D, third line of the bass staff, to E, fourth space of the treble staff, in the tonality of G major. Its greatest length was about thirty inches; its greatest width, about ten inches. The late General Neovius, of Helsingfors, invented a kantele to be played with a bow in the accompaniment of song. This instrument looks like a violin box; it has two strings, and requires two players, who, on each side of the instrument, rub a bow on the string nearer him. For a minute description of this kantele and the curious manner of tuning see Victor Charles Mahillon's "Catalogue du Musée instrumental du Conservatoire Royal de Musique de Bruxelles," vol. iii. pp. 9–11 (Ghent, 1900).—P. H.

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tains the ancient myth of the origin of this instrument, beginning with the fortieth canto.

"Wainamoinen, the inspired bard and ideal musician—thus runs the tale—out of the jawbones of a big fish had made himself an uncommonly lovely specimen of an instrument, which he called kantele. For strings he took some hairs from the mane of the bad spirit's (Hiisi's) horse, which gave it a mysterious, bewitching sound. When singing to its accompaniment, he, by his soul-compelling mighty melodies, awakened the sympathy of all beings, charming and ruling the powers of nature around him. The sun, the moon, and the stars descended from heaven to listen to the songster who was himself touched to tears by the power of his own song.

"His happiness, however, did not last very long. The harp, his greatest comfort, was lost in the waves, where it was found by the sea nymphs and the water king, to their eternal joy. When sounding the chords to their fair songs of old, the waves carried the tunes along to the shores, whence they were distantly echoed back by the rocks around; and this, one says, causes the melancholy feelings which overcome the wanderer at the lonely quietude of the clear northern summer nights.

"Deploring the loss of his kantele, old Wainamoinen, the bard, was driving restlessly along through the fields, wailing aloud. There he happened to see a young birch complaining of its sad lot: in vain, it said, it dressed itself so fairly in tender foliage, in vain it allowed the summer breezes to come and play with its rustling leaves, nobody enjoyed it. It was born to 'lament in the cold, to tremble at the frost' of the long dreary winter. But the songster took pity upon it, saying that from it should spring the eternal joy and comfort of mankind, and so he carved himself a new harp from the tender birch-tree's wood. For chords he asked the tresses of a beautiful maiden, whom he met in the bower waiting for her lover. By means of this golden hair, her languishing sighs crept into the instrument, which sounded more fascinating than ever the old one did. This restored to the bard the full possession of his supernatural power. His success henceforth was something unheard of.

"The following cantos may be regarded as proofs of the influence of Christianity upon the epic: A maiden, Mariatta, and a child (the Virgin Mary and Christ) came to deprive the bard of his reign. He found that his time had come to an end, and he once more took his harp. He sang for the last time, and by words of magic power he called into existence a copper boat. On this he took his departure, passing away over the waste of waters, sailing slowly toward the un-

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fathomable depth of space, bequeathing his harp, as a remembrance of him, to his own people for their everlasting bliss.

"The period of musical culture in Finland may be said to have begun about a hundred years ago, when in 1790 the first musical society was founded by members of the University under the leadership of K. V. Salgé. His successor, Fredrik Pacius, was the founder of the national musical development, and to him the merit is due of having given the Finns their beautiful national anthem. Their enthusiasm knew no bounds when, on the solemn never-to-be-forgotten May festival, 1848, this song was first heard in the park of Kajsaniemi, near Helsingfors. The spontaneous inspiration of the music, borne along and carried away by the glowing patriotic spirit of Runeberg's poem 'Wårtland,' makes the composition immortal. As long as the Finnish nation exists 'Wårtland' shall never lose its magnetism and its elevating sway over the hearts of the people." *

Let us add to the sketch of Ingman. For much of the information about the present condition of music in Finland we are indebted to Dr. Karl Flodin, of Helsingfors.

The national epic, "Kalevala," and the lyric poems known under the collective name "Kanteletar" were first transcribed and arranged by Elias Lönnrot (1802–84). The first composer who was born in Finland and made a name for himself was Bernhard Crusell (1775–1838), who lived for the most part in Sweden and Germany. A famous

* Pacius was born at Hamburg in 1809; he died at Helsingfors in 1891. A pupil of Spohr, he was an excellent violinist, and he was active as composer and conductor. He founded orchestral and choral societies at Helsingfors, and was music teacher at the University. His "Kung Carls jakt," produced in 1852, was the first native Finnish opera. His opera "Loreley," produced in 1887, was more in accordance with the theories of Wagner. Pacius wrote a lyric "Singspiel," "The Princess of Cyprus," a symphony, a violin concerto, choruses, songs, etc. His hymn, "Suomis Sang" (text by the Finnish poet, Emil von Qvanten), is, as well as his "Wartland" ("Our Country"), a national song.—P. H.

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Mr. FREDERICK P. HASTINGS, Baritone.

ON TOUR WITH MME. NORDICA'S CONCERT COMPANY.

Washington (D.C.) Herald, October 16, 1908.

Assisting Madame Nordica . . . was Mr. Frederick Hastings, baritone, a young singer who should be heard from if his performance last night is a sample of his powers, for he has a voice of wonderful range and volume, and he uses it with great skill and effect. Seldom has anything more beautiful been heard than his rendering of that pathetic requiem of Robert Louis Stevenson, which has been set to music by Arthur Foote. All the longing, the gladness at the coming of release, all the pathos, Mr. Hastings expressed in a beautiful way.

Washington (D.C.) Times, October 16, 1908.

The real surprise of the evening came in the work of Frederick Hastings, a young baritone who has yet a name to make, but who will not be long about it if he continues to sing as he did last night. His voice is wonderfully reasonant, the tones are big and mellow, and he sings with the instinct of a mature artist. His splendid reading of the Prologue from "Pagliacci" was a revelation.

Mr. Hastings studied with Mr. Frank E. Morse, Steinert Hall, Boston.

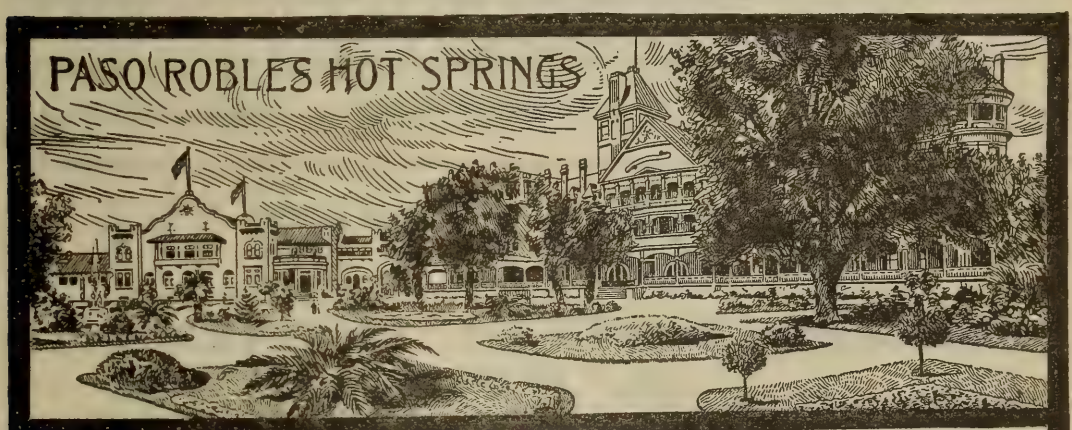
clarinetist, he set music to Tegnér's "Frithjof," and he wrote an opera, "Die kleine Sklavin."

The father of Finnish music was Pacius, to whom reference has already been made. His son-in-law, Dr. Karl Collan (1828–71), wrote two popular patriotic marches with chorus, "Wasa" and "Savolaisen laulu." Filip von Schantz (1835–65), conductor, composed cantatas, choruses, and songs. Carl Gustaf Wasenius, of Abo, which was formerly the capital of Finland, conductor, composer, and director of an organ school, died an old man in 1899. Conrad Greve, of Abo, who wrote music to Fredrik Berndtson's play, "Out of Life's Struggle," died in 1851, and A. G. Ingelius, a song writer of wild talent, died in 1868. Other song writers were F. A. Ehrström (died in 1850), K. J. Möhring (died in 1868), teacher and conductor at Helsingfors, Gabriel Linsen, born in 1838.

Richard Falten, born in 1835, succeeded Pacius as music teacher at the University of Helsingfors. He founded and conducted a choral society; he is an organist and pianoforte teacher. He has composed a cantata, choruses, and songs.

Martin Wegelius, born in 1846, is director of the Music Institute of Helsingfors, which is now about twenty years old. Busoni once taught at this Institute. Wegelius has composed an overture to Wecksell's tragedy, "Daniel Hjort," cantatas, choruses, and he has written treatises and a "History of Western Music."

Robert Kajanus, born in 1856, is the father and the conductor of the Philharmonic Society of Helsingfors. He has made journeys with this orchestra and Finnish singers in Scandinavia, Germany, France, and Belgium, and with his symphony chorus he has produced at Helsingfors Beethoven's Mass in D, Berlioz's "Romeo and Juliet" and "Damnation of Faust," Bach's Mass in B minor, and other works of importance. Among his own compositions are the symphonic poems,



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"Kullervos Trauermarsch" and "Aino," illustrative of subjects in the "Kalevala"; Finnish Rhapsodies; an orchestral suite, "Recollections of Summer," which are founded on folk-songs or folk-dance rhythms.

Armas Järnefelt, born in 1869, has composed orchestral suites, symphonic poems, as "Heimat-Klang," overtures, the prelude "Korsholm," etc. The death of Ernst Mielck, who died at Lucarno in 1899, at the age of twenty-two, was a severe loss, for his orchestral compositions, among them a symphony, had attracted marked attention. Mielck studied in St. Petersburg the pianoforte with Tietzes, and studied at Berlin (1890–94) with Erhlich, Radecke, and Bruch. His Symphony in F minor, Op. 4, the first Finnish one, was composed in 1897 and revised in 1899 for Dresden. He also wrote a "Dramatic" overture, Op. 6, a Fantasia for pianoforte with orchestra, Op. 9, a "Finnish suite," Op. 10, for orchestra, and other works of merit. He left in manuscript an overture to "Macbeth," Op. 2, and a violin Concerto in D major, Op. 8. His music, as a rule, was intended to illustrate Finnish life and to glorify his country. Oskar Merikanto, born in 1868, has composed an opera, "The Maiden of Pohja," * and songs; Erik Melartin, born in 1875, who studied under Wegelius and afterward at Vienna and in Italy, has written songs and a Symphony in C minor, which was played at Helsingfors in a revised form in the season of 1905–06. Dr. Ilmari Krohn, a music teacher at the University, has composed motets and instrumental works; Emil Genetz, born in 1852, has written choruses for male voices, among them the patriotic hymn, "Herää Suomi!" ("Awake, O Finland!"); and Selim Palmgren, born in 1878, has composed songs and pianoforte pieces, among them a concerto produced at Helsingfors in the season of 1904–05. Karl Flodin, the most distinguished music critic of Finland, born in 1858, has composed: "Helen," a dramatic scene from Goethe's "Faust," for soprano and orchestra; "Cortège," for wind instruments; "Sommernacht," for mixed chorus; "Auf der Fraueninsel," for male chorus; stage music for Hauptmann's "Hannele," etc.

Wegelius, Kajanus, Krohn, and Merikanto studied at Leipsic, and

*"Pohian Reito" was performed at Wiborg in June, 1908, and has been announced for performance at Helsingfors.

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Kajanus with Svendsen when the latter was living at Paris. Järnefelt studied with Massenet.

Finnish singers. Johanna von Schoultz in the thirties of the last century sang successfully in European cities, but she fell sick, left the stage, and died alone and forgotten in her native land. Ida Basilier, an operatic coloratura singer, now lives in Norway. Emma Strömmer-Achté, herself a successful singer, is the mother of Aino Achté (or Ackté), formerly of the Paris Opéra and of the Metropolitan, New York. Aino was born at Helsingfors, April 23, 1876, studied at the Paris Conservatory, where she took the first prize for opera in 1897, and made her début as Marguerite at the Opéra, Paris, October 8, 1897.* Her younger sister Irma is also a singer of reputation in Europe. Emma Engdahl-Jägersköld created the part of Loreley in Pacius's opera, and has sung in Germany. Alma Fohström-Rode,† a member of the Moscow opera, has sung in other countries, especially in Germany. Elin Fohström-Tallqvist, a coloratura singer, is her sister. Hortense Synnerberg, mezzo-soprano, has sung in Italy and Russia.‡ Maikki Järnefelt is known in German opera-houses, and Ida Ekman is engaged at Nuremberg. Adée Leander-Flodin, once of the Opéra-Comique Paris, has made concert trips in Scandinavia and South America Filip Forstén became a teacher in Vienna, Hjalmar Frey is a member of the Court Opera of St. Petersburg, and Abraham Ojanperä now teaches at the Music Institute of Helsingfors.

Karl Ekman and Mrs. Sigrid Sundgrén-Schnéevoigt are pianists of talent, and the husband of the latter, Georg Schnéevoigt, is a violoncellist and a conductor of repute.

There are many male choruses in Finland. The "Muntra Musikanter," led by Gösta Sohlström, visited Paris in 1889. A picked

* Aino Ackte appeared with the Metropolitan Opera House Company at the Boston Theatre in 1904 as Elsa (April 4), Juliet (April 9), Marguerite (April 13), Elisabeth (April 14).

† Alma Fohström made her first appearance in the United States at the Academy of Music, New York, as Lucia, November 9, 1885. She sang at the Boston Theatre in 1886; Zerlina in "Fra Diavolo," January 5, 13; Maritana (in Italian), January 7; Margherita in Gounod's "Faust," January 11; and Martha in Flotow's opera, January 16. She also sang in a Sunday night operatic concert.

‡ A Mme. Synnerberg visited Boston in March, 1890, as a member of the Abbey, Schoeffel and Grau Company, and sang the parts of Emilia in Verdi's "Otello" and Azucena.

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chorus from the choral societies gave concerts some years ago in Scandinavia, Germany, and Holland. The churches all have their choir of mixed voices and horn septet. At the Music Festival at Helsingfors in 1900 about two thousand singers took part.

Mr. Charles Gregorowitsch, a Russian by birth, for some years concert-master at Helsingfors, gave a recital in Boston, February 27, 1897, and played here at a concert of the Boston Symphony Orchestra, December 7, 1901.

A FRENCH VIEW OF VON WEBER.

Mr. Georges Servières has written a life of Weber. The volume of 128 pages is published by Henri Laurens, of Paris, as one of the series entitled "Les Musiciens Célèbres." Mr. Servières is a man of facts, statistics, and painstaking accuracy. He may be enthusiastic over the rectification of a date: he seldom writes with gusto over an æsthetical discovery. His "Wagner Judged in France" is a valuable book by reason of the facts contained therein, and his biographical sketches of César Franck, Lalo, Massenet, Saint-Saëns, and others must be consulted by all those who wish to know something about the exterior life of these composers. A useful man this Georges Servières, but a plodder rather than an impressionist in words or even a writer of more than ordinary distinction.

The life of Weber has been told at great length by his son, and well told, after due allowance for filial devotion has been made. There is the thematic and chronological catalogue of Weber's works, edited by Jähns, a storehouse of information, and there are several short biographies and many sketches of Weber as a musician. That Mr. Servières should tell anything new about the man himself at this late day (1907) was not to be expected. He wrote a handy volume for popular use.

We are again reminded of Weber's sickly youth, of his father's wish

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to exploit the boy's musical accomplishments, of Weber's love for his mother from whom he inherited "his melancholy, religious mysticism, and the germ of the disease (consumption) from which he prematurely died." We are reminded of his early virtuoso years and his interrupted studies in composition. Some of his biographers insist on his "religious mysticism." It is well known that he was an amorist, and that he led for many years the joyous life. He was dissipated and extravagant. There was a dancing girl or a singing woman ever ready to tempt him. After Margarethe Lang, the opera singer, came Thérèse Brunetti, the frivolous and gluttonous dancer. For these women he had a veritable passion. There were others whom he lightly loved and lightly dismissed from his mind. Not till he married Carolina Brandt did he think seriously of life, and her he loved with all his soul.

He was thirty years old when he married this play actress who admired Napoleon Bonaparte. He limped a little in his walk. His face was thin, with prominent cheek-bones; his nose was huge and bent; his eyes were gray with thick eyebrows; his forehead was large, and it bulged; his smile was gentle. He was amiable, of delightful address, an enthusiastic soul. He was an aristocrat in his manners and elegant in his dress. He was fond of wearing a blue coat with gold buttons which disclosed an elaborately frilled shirt, tight trousers, a white cravat with a diamond pin, and he was particular in the matter of tasselled boots. When he married, he had been of a changeable, inconstant disposition. He had pleased all women, and some of them adored him. He hastened his end by his devouring wish to provide for his wife and children, for, when he went to London to bring out his "Oberon," he knew that he was a doomed man.

Weber was versatile. As a piano virtuoso, he was highly esteemed; he conducted in opera houses; he wrote critical articles and satires that may still be read with pleasure; his letters are those of one who was a man of the world, a thinker, and an artist; he composed indefatigably in many branches of his art. And what remains of all his work?

To the American public he is known as the composer of three overtures; the scene and aria from "Der Freischütz"; "Ocean, thou Mighty Monster," from "Oberon"; and the "Invitation to the Dance." Occasionally some wandering pianist plays with orchestra a revised version of the Concertstück or in recital some solo piece,—an extract from a sonata, the Rondo Brillant, or even a polonaise. There may be choirs that practise the mass in G major, and there are few choirs that have not sung "sacred words" set to the music of the horn quartet

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in the overture to "Der Freischütz." There are male choruses that know "Lützow's Wild Chase," and possibly in some remote village an elderly maiden plays "Weber's Last Thought," which was not thought or written by him.

In Germany, France, England, he is the composer of three overtures and of the opera "Der Freischütz." "Oberon" is performed seldom. even in Germany, and there are already revised, tinkered editions, "Euryanthe" is also performed in Germany, but its chief interest is its association with theories and the earlier operas of Wagner, especially "Lohengrin."

We are already far from Mr. Servières' volume. Nearly one-half his book is a detailed review of Weber's works,—variations for viola, concertino for horn, solo pieces for clarinet, bassoon, and other instruments, symphonies, chamber music, piano concertos, the virtuoso piano pieces, the sonatas for piano in which Weber broke away in a measure from traditional forms, songs which are seldom heard in concert hall or parlor, cantatas for occasions, operas and stage music that are forgotten.

Weber is, first of all, the composer of "Der Freischütz." The opera is inherently German, and only a German can enjoy it thoroughly as a stage play with music. The story in original form and in the libretto is German through and through in its simplicity, its engaging naïveté. The old legend was a tale for the fireside. The girl Kaethe loves Wilhelm, a youth of peaceful calling, who turned hunter to win her. He is a miserable shot. How can he hope to triumph in the match? An old soldier with a wooden leg says he can furnish him with "free balls"; that is, balls which will hit the mark inevitably because they are enchanted. So he persuades Wilhelm to go with him at midnight to the Wolf's glen to cast the bullets. When the hunters shoot in competition, Kaethe is killed by a bullet which her lover aims at the mark. He goes mad, and her parents die of grief.

This story changed and elaborated by the librettist, with the soubrette companion of the heroine and the mysterious hermit who appears without apparent cause in the last act, is characterized by Saint-Saëns as foolish, and in a great opera house, with hearers that never believed in forest spirits of evil, the Wild Hunter and reckless men that sell themselves to Satan, the opera is reduced to a celebrated overture, a popular aria, and a pyrotechnical display with more or less amusing features.

But "Der Freischütz," even without consideration of its influence

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on the development of opera, is something more than this. To hear it, however, you must go to Germany, and in Germany, to Dresden. What a miserable performance was the last one given in Boston by Mr. Damrosch's company, inadequate, miserable in every respect!* But when, as at Dresden, the opera is performed with as much attention to the detail as though the opera were "Tristan" or "The Valkyrie," the romanticism of Weber still makes an irresistible appeal. The whole of the first act is as a painting of village life, nor does the element of Satanism seem hopelessly old-fashioned and absurd. As the opera is staged there, who can forget the horns that sound faintly as the evening shades prevail? And, later, the trio in the cottage and the melodramatic scene with the orchestral storm and fury in the Wolf's Glen give us some idea, though necessarily a faint one, of the operatic revealtion when the work was first produced in Berlin, over eighty years ago.

One of the most original composers now living once said, "I was born hating Weber's music." Such hatred is easily understood. Much of this music is obvious. There is nothing more exasperating to a man in full sympathy with both the best music of Gluck and Cherubini and that of the ultra-moderns than the prevailing mannerism of Weber known as the Weberian rush or flourish, which often introduces a common melody or leads grandiloquently to nothing. This rush is also described as "chivalric." But all composers, even the ultra-moderns, have their mannerisms; and their music, if it has life, will survive in spite of the mannerisms that excited attention and gave character when the music was first heard, when ears were unaccustomed and startled.

Mr. Servières makes one remark that Blaze de Bury made before him: although Weber was fanatically German in his operatic ambitions and is now considered as fundamentally German, he loved exoticism, and no composer imitated more than he the music of foreign lands, Italian, French, Russian, Polish, English (?), Hungarian, and Chinese. Weber learned English to write his music for "Oberon," but his fairies are of fairyland, not England. I must insist, however, that, notwithstanding his fancy for foreign music, Weber was essentially, almost parochially, German, and, as Mr. Servières admits, "Der Freischütz" is the condensed essence of German character, of German *Gemüth*. Yet Weber himself wrote, "Art has no country."

He was romantic in the German fashion of his period, romantic after the manner of E. T. A. Hoffmann, nor was he without influence on many. Marschner, Lortzing, Nicolai, and then the far greater

*This performance was at the Boston Theatre, February 11, 1896. The chief singers were Mmes. Klafsky and Mulder, Messrs. Grüning and Fischer.

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Wagner learned from him who had lived for years in the opera house. Did he exert a spell over Chopin, Schumann, Liszt, Mendelssohn, as Mr. Servières insists? Let us say rather that his influence is observed in the works of Berlioz and Meyerbeer. "Robert the Devil" follows hard on the heels of "Der Freischütz": Bertram is a blend of Caspar and Samiel, and Alice is a sister of Agathe. The admiration of Berlioz for Weber is well known, and there are more than traces of this admiration in early works of French genius. But to say, with Mr. Servières, that Reyer, Gounod, Lalo, Saint-Saëns, Bizet, Chabrier, and d'Indy also show palpably in certain compositions the spell cast over them by Weber is going far.

Mr. Servières concludes by saying that, if "Der Freischütz" sums up Weber, all of Weber is not in this opera. "It is a good thing to know his other works. It will then be perceived that rarely has any musician stamped more faithfully his image on his music." This page shows his sickly, nervous, impressionable, sentimental, feverish nature; another, his love of pleasure, recklessness, sportiveness, by the lightness and the capriciousness of his rhythms. From his father, the handsome and vain retired army officer, he inherited his chivalric, impetuous nature. From his mother the "mysticism," of which Mr. Servières says much, but which to my knowledge is found only in the marvellous Largo of the "Euryanthe" overture

But to the musical world at large Weber is master by his "Der Freischütz," and to the fastidious he is only a romantic influence and the inventor of the Weberian flourish.

Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning



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of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto, and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i. pp. 79–84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or,

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the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English music *critics* to 'wind through a key-hole'!*

"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were none the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors. On the morning after the production of the opera I met him on the stage. He embraced me most affectionately, and exultingly exclaimed,

*In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischtüz, says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J. R. P.

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"Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be employed to express similar emotions in human beings, while much more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not, as the writer of 'The Life of Weber' incorrectly states, 'with the lily wand of Oberon always behind them,' but utterly hopeless of fairy aid; for the magic horn that should evoke it is lost before their trials commence, and only recovered at the last moment, to bring the opera to a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist of Covent Garden: "'The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

Planché's libretto was translated into German by R. G. Th. Winkler, whose pseudonym was Th. Hell. An early version, "orchestrated, increased, and modified; from the pianoforte score by Franz Gläser." was produced in Vienna. Later the recitatives supplied by Benedict for performance in Italian were used in Germany, also *secco* recitatives by Lampert, the court conductor at Gotha; and recitatives by Franz Wüllner were approved in many German theatres. The character of the *Singspiel* therefore wholly disappeared. A new version of "Oberon,"

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with libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." Still another version was produced at the Dresden Court Opera, September 29, 1906. There was a new dialogue by an unnamed person, but Weber's music remained unchanged. The new dialogue was based on Hell's translation.

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from A to D or E, and her intonation was correct. . . . Her style was naturally florid. . . . She had warm sensibility."

About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be

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so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

> 'The man who lays his hand upon a woman, save in the way of kindness,
> Is a wretch, whom 'twere gross flattery to call a coward.'

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her

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by Lord Lennox were sold, and brought five hundred and twenty-nine pounds.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826; but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years, White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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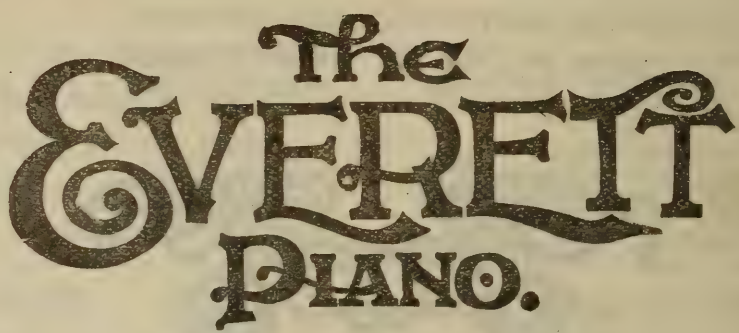
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Scheurer, K.	Hoyer, H.	Kluge, M.	Sauer, G.	Gietzen, A.

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Warnke, H.	Nagel, R.	Barth, C.	Loeffler, E.	Warnke, J.
Keller, J.	Kautzenbach, A.	Nast, L.	Hadley, A.	Smalley, R.

Basses.

Keller, K.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Kunze, M.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Maquarre, D.	Lenom, C.	Mimart, P.	Mueller, E.
Brooke, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.	English Horn.	Bass Clarinet.	Contra-bassoon.
	Mueller, F.	Stumpf, K.	Helleberg, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Hess, M.	Schmid, K.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

Harp.	Tympani.	Percussion.	
Schuëcker, H.	Rettberg, A.	Dworak, J.	Senia, T.
	Kandler, F.	Ludwig, C.	Burkhardt, H.

Librarian.

Sauerquell, J.



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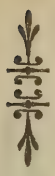
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PROGRAMME.

Beethoven Symphony No. 5, in C minor, Op. 67

Performed for the first time December 22, 1808, in Vienna.

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Tschaikowsky Concerto in D major, for Violin, Op. 35

I. Allegro moderato.
II. Canzonetta: Andante.
III. Finale: Allegro vivacissimo.

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SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera,

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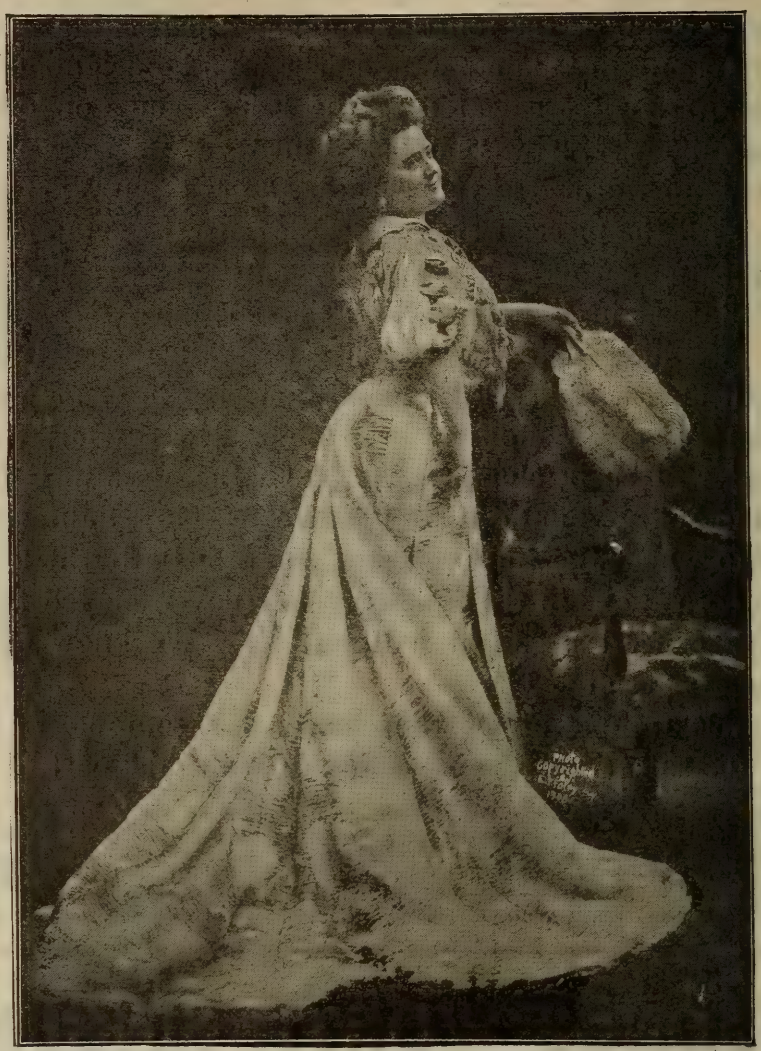
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chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

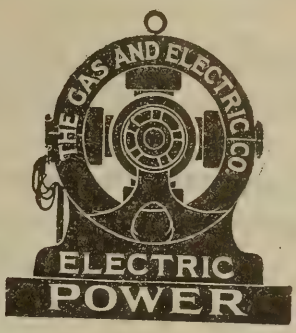
J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a "Gloria"—and the "Sanctus," and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets,

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two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as von Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio" *—andante con moto—"has characteristics in common

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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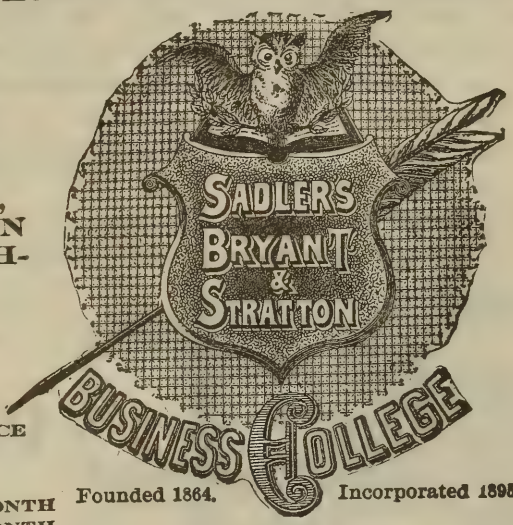
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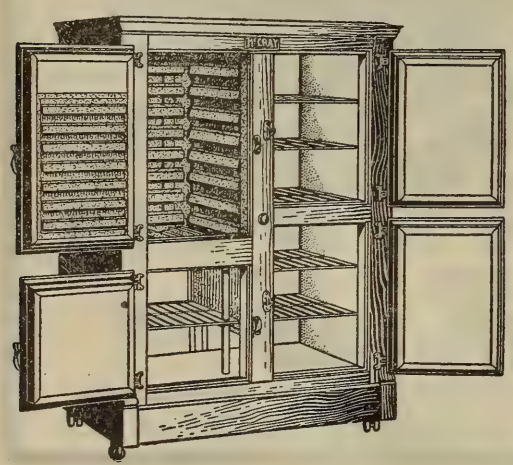
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with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmoney end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . .

"Criticism has tried, however, to diminish the composer's glory by



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stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on

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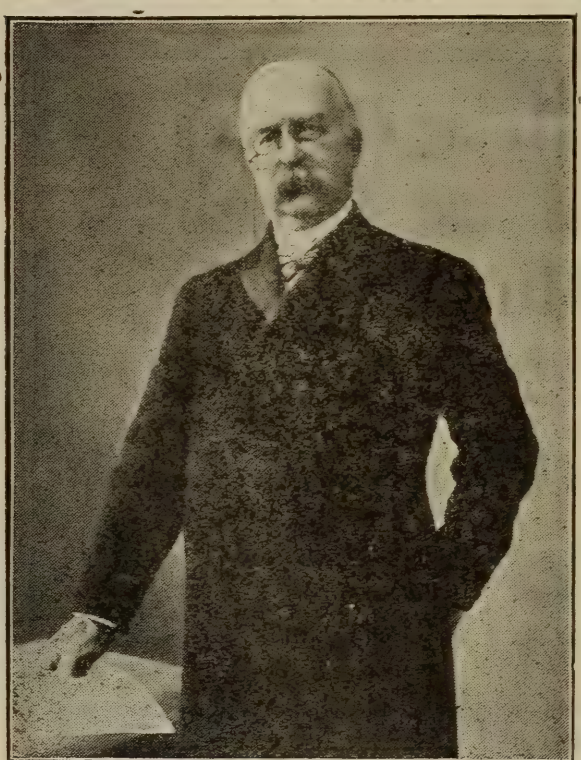
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account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

I have stated that Beethoven made sketches for three movements of this symphony as early as 1800 and 1801. There are notes in a sketch-book dated 1795 for a symphony in C minor, and one of the themes (C minor, presto, 3-4) bears a resemblance to the chief theme of the scherzo in the Fifth. In another sketch-book which contains studies for the Prisoners' Chorus in "Fidelio" there is an Andante quasi minuetto in which there are hints, as also in a presto, at the famous initial theme of the symphony.

The autograph manuscript of the symphony which is in the possession



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The dedication was suppressed when the score was published in 1826, and the title then read: "Cinquième Sinfonie en *ut mineur;* C moll: de Louis van Beethoven."

The rehearsals for the first performance were stormy. The orchestra resented Beethoven's brusque behavior. In the performance of the Fantasia with chorus at the concert, the orchestra made a mistake, and Beethoven arose and exclaimed to the players: "Silence! silence! That's not right. Once more, once more." He thought it was his duty to correct the fault, and that the audience deserved a perfect performance. The Viennese correspondent of the *Allgemeine Musikalische Zeitung* of Leipsic stated in his short account of the concert that the performance was generally weak.

In 1810 E. T. A. Hoffmann wrote the first long analysis and serious review of the work, and it may be said that this fantastical writer and musician was the first man of acknowledged reputation to appreciate the grandeur of the work.

First performances: Leipsic, February 9, 1809 (Gewandhaus); Breslau, March 22, 1809; London, April 15, 1816 (Philharmonic); Paris, April 13, 1828 (Conservatory concert); Budapest, December 3, 1854; St. Petersburg, March 23, 1859; Moscow, March 22, 1861; Rome, November 9, 1877; Madrid, 1878.

It is probable that there were earlier performances in the Russian cities and in Rome than those found by Mr. J. G. Prod'homme in the annals of respective orchestral societies and here quoted.

Mr. MISCHA ELMAN, violinist, was born on January 20, 1892 (the date 1891 is also given), at Stalnoje in the Government of Kiev, Russia. "His father, a schoolmaster, recognized the boy's great talent, and at the age of five Mischa played before a select audience at a concert

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arranged by the President of the village, a lady of nobility, when the youthful performer astonished his hearers by playing several pieces on a small violin. He had no knowledge of notation, but played by ear familiar and popular pieces which his father had previously played to him." His father finally succeeded in taking his son to Odessa and in gaining his admission to the Imperial Music School of that city. He was there taught the violin by Fidelmann, and his extraordinary ability became known outside of Russia. Early in 1903 Leopold Auer invited him to St. Petersburg to study with him.

He then played in public for the first time early in October, 1904, at a concert of the German Singing Club in St. Petersburg, and ever since has led the life of a virtuoso.

His first performance in Berlin was on October 15, 1904. His first public appearance in England* was at one of Charles Williams' concerts in London, March 21, 1905, when he was hailed as a great and mature violinist at the age of thirteen. He played in the United States for the first time at a concert of the Russian Symphony Society in New York, December 10, 1908 (Tschaikowsky's concerto). His first recital in New York was on December 17, 1908.

Concerto in D major, for Violin, Op. 35.

Peter Tschaikowsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 15th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the

*Elman played a few evenings before in London at Lady Palmer's "At Home" at the Salle Erard.

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whole time with Kotek.* I have not heard or played any good music for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for "its freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet, he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on March 31 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 8: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 15 that his "political fever" had about run its course: "The first movement of the concerto

* Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The Finale, unless I am mistaken, is as successful as the first movement." On April 17 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante, which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 10: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Mr. Timothée Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, by Miss Maud Powell on April 13, 1901, by Mr. Karl Barleben, April 1, 1905, and by Mr. Petschnikoff, November 24, 1906.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums and strings.

The first movement, Allegro moderato, D major, 4–4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

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The second movement (Canzonetta: Andante, G minor, 3-4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final, delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This Finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky,

* Leopold Auer, a celebrated violinist, was born at Vesprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named Imperial State Councillor.

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in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (December 27, 1881) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Emile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.* An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders.

* Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony Concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accompany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it." *

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, January 8, 1882, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prej-

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).

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udiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letzten fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems to us amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible, for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 12, 1882: "I have been carrying on a singular correspondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or

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about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."

ENTR'ACTE.

LIGHTER SIDE OF WAGNER.

(From the *Daily Telegraph*, London.)

Nowadays we all take our Wagner with uncommon and uninterrupted seriousness. "And well we might," quoth one, which is perfectly true. It is, of course, an uncommonly serious matter to have to arrive at Covent Garden at four o'clock on a sunny afternoon in June and remain there, on and off, till well on towards midnight, and in a milder form, also, it gives one pause to remain in one's seat for some two and a half hours without moving. But, though this belongs to the heavy side of



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Wagner, the blame for its invention most certainly does not rest with him. I imagine that no human being would feel the physical discomfort of sitting through "Götterdämmerung" without the usual pauses so exacting as a similar sitting through possibly either, and certainly the second part, of Goethe's "Faust," as it used to be, and no doubt still is, played in many German theatres at Easter time. But there is a side of Wagner which is less serious than the rest. A good deal of capital could be made out of Wagner's birds, beasts, and fishes, the Rhine-maidens being included in the last category for the sake of completeness. But that is not only cheap: it is also stale. For the press ancestors of the present-day critics left no fur on the bear, no feather on the various birds, no wool on the rams, no scales on the dragon, serpent, and so on, not a hair in the mane or tail of Grane, so scalding were their denunciations. Yet the birds and the beasts and the fishes, otherwise the ravens, the bear, the rams, the horse, and the Rhine maidens still perform their functions as in the heyday of their greatest abuse.

They must have been a cheery crew, those early critics, as certainly they were happy in their good fortune in having so great a bird to pluck, or, as the popular phrase had it once upon a time, a bubble to prick. Nowadays there are by comparison a few mere sparrows for the prey of the critics. And no one will deny that the elder generation did that they set out to do with a rare completeness, even if their efforts have proved in course of time to have been unavailing. Not all were either vindictive or venomous. Indeed, the fun was mildly furious at times. Thus a foreigner once quoted (more or less) the rubric, "Brünnhilde flings herself wildly on to the horse, and leaps with it 'cum Grane salis' into the burning pyre." Quite a good joke that. Of course, no good Wagnerite—and there are some—need be reminded that Grane is the name of Brünnhilde's steed. It is not very long ago that a picture appeared in which a presumably typical German operatic director was drawn as he inspected his troupe of leading" ladies." "None of our singers weigh less than one hundred kilos; we can, therefore, only produce Wagner operas," he is made to remark.

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This particular form of wit was the common property of all countries for a time. It was, unhappily, reserved for England to heap the heaviest calumny on the wretched Wagner's head, and, perhaps, never had critic previously driven his quill so furiously as when a Londoner wrote an almost historical diatribe against Wagner at the Philharmonic in 1855. The overture to "The Flying Dutchman" was described as the "most abominable and horrible of all his productions," and among other fancy expletives were, "A mass of worthless rubbish," which was applied to "Lohengrin," as "insufferably dull" was applied to "Tannhäuser." But the poor man, Wagner, was himself even more roundly abused than his music. One writer rather cruelly dubbed him in cold print a politically-defamed traitor, who was "wanted" by the police. Perhaps Wagner felt none of these pin-pricks, if, indeed, they came to his knowledge. But one can imagine his "squirming" at being described, *tout court*, as "no musician whatever." "Absolute chaos," "Wild, aimless cacophony," even "What is music to him or he to music? His puny feeling for pure melody can only be compared with matricide," and the thousand and one similar expressions may, or may not, have amused Wagner. But "no musician whatever,"—that is quite another story.

Wagner, of course, was not all his days to be consciously or unconsciously seriously worried by his critics. When he had "arrived" in the public estimation, as well as in that of most who wrote about him, he was a very great man indeed, as we all know. But, even so, he was not permitted invariably to have matters entirely his own way. For it is recorded, though I have not seen the tale in English before, that, after the production of "The Nibelung's Ring," the Kaiser sent his aide-de-camp to inform "Wagner of his Majesty's wish to speak with him." Wagner, however, had withdrawn to his room, whence

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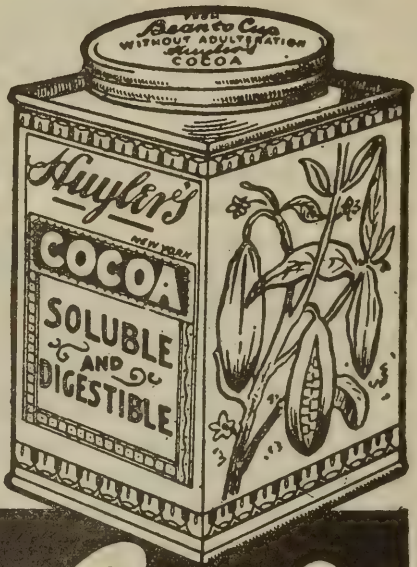


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he refused to move, even when the aide-de-camp had retired, returned, and repeated the request. At last the composer was induced to visit the Kaiser's box, when his Majesty said: "Dear Wagner, I am delighted that I do not play the flute as my great ancestor played it, for otherwise you would finally have compelled me to play in your orchestra. This is all I wish to say."

Of pictures dealing with the light side of Wagner there is no end. Not the least amusing of them is that from a Berlin newspaper, which depicts the arrival of Lohengrin upon a "patent steam-swan," which carries on its breast what appears (or deserves) to be the German equivalent of the initials "L. C. C." In another, Brünnhilde is shown asleep, awaiting Siegfried's arrival. On the rock at her side is seen a tablet bearing the legend, "Wotan's Fire Insurance." The remainder is lost beneath the rock's mossy covering.

For the looker-on there is an abudance of fun and laughter to be obtained from the lighter side of Wagner. As I have said, all the world nowadays regards with utmost complacency the man who half a century ago was, according to the press, hardly less than an unmitigated scoundrel in virtue of his ideas of musical art. So the world wags. Very similar, if not so violent, things are being said of the would-be "path-breakers" of to-day, and no doubt to-morrow they will be repeated of yet others. Fortunately, time brings its revenges. With one of these bygone attacks—a quotation from a technical *jeu d'esprit*, written many years ago after a performance of "Siegfried" at Covent Garden by a distinguished scientist—this article may come to a close:

"With our usual desire of keeping our readers informed of all that goes on, we sent our metallurgist to represent us at a recent performance of 'Siegfried.' He reports that the art of casting steel is quite old, as it was known in pre-historic times. The only property left to Siegfried was a broken sword. This Mime, obviously a registered plumber, had failed to mend. So Siegfried, a non-union man, decided he would repair the article. Mime told him to solder it, as far as could be made out. As our readers are aware, 'Siegfried' is the third volume of a four-volume opera, and as, according to the genius of the German language, the verbs all come at the end of the fourth volume, at whose performance we have not been represented, we cannot give accurate details as to the proposed method of soldering. Siegfried, however black his character in other ways, was no plumber, and, as the sword was not for the British Army, he refused to repair it with solder. He clamped the pieces in a fifteen-shilling vise, being unacquainted with

Mr. FREDERICK P. HASTINGS, Baritone.

ON TOUR WITH MME. NORDICA'S CONCERT COMPANY.

Washington (D.C.) Herald, October 16, 1908.

Assisting Madame Nordica . . . was Mr. Frederick Hastings, baritone, a young singer who should be heard from if his performance last night is a sample of his powers, for he has a voice of wonderful range and volume, and he uses it with great skill and effect. Seldom has anything more beautiful been heard than his rendering of that pathetic requiem of Robert Louis Stevenson, which has been set to music by Arthur Foote. All the longing, the gladness at the coming of release, all the pathos, Mr. Hastings expressed in a beautiful way.

Washington (D.C.) Times, October 16, 1908.

The real surprise of the evening came in the work of Frederick Hastings, a young baritone who has yet a name to make, but who will not be long about it if he continues to sing as he did last night. His voice is wonderfully reasonant, the tones are big and mellow, and he sings with the instinct of a mature artist. His splendid reading of the Prologue from "Pagliacci" was a revelation.

Mr. Hastings studied with Mr. Frank E. Morse, Steinert Hall, Boston.

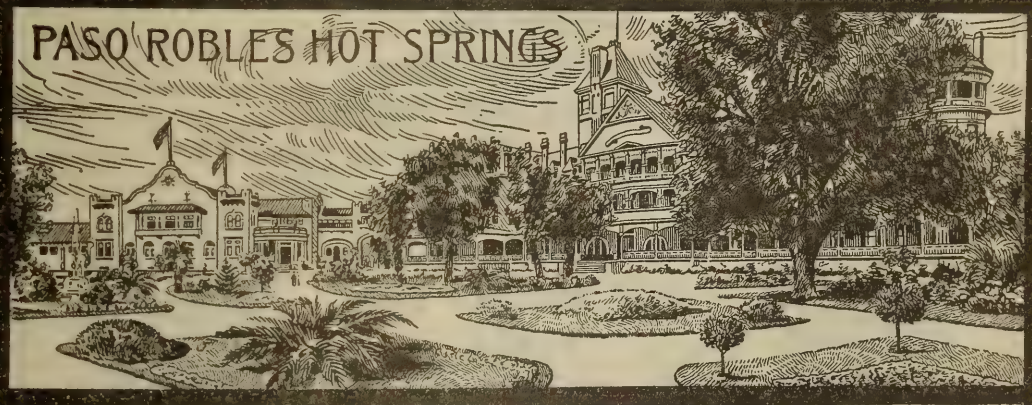
the quick-gripping kinds, and filed it into 'shreds,' which shows the curious molecular structure of early cast steel. The pre-historic fitter holds a 14-inch rough-cut in one hand, and gives it a seesaw motion, while he waves the other hand above his head, and sings lustily, but with unjust intonation. Finally, the shreds were put in a Battersea 5-lb. crucible, which was perched on the top of a cool part of the fire. After being sung at for a little time, the shreds succumbed and fused, as they could not stand a tremolo, and they were poured into a mould resembling one of the cases in which fish-slices for wedding presents are sold. The whole mould was then quenched in water and the finished blade taken out. Siegfried poked the fire with it, laid it on the anvil, and hammered the anvil, producing sparks that must have made the lamps of the other consumers on the Metropolitan Electric Supply Company's circuit jump badly. The blade was now finished. If Siegfried had had any of the blood of the famous Ritter Kuno in his veins, he might have utilized the dragon's blood for tempering the sword, as Fafner's internals were at about 1,000 degrees C., and glowed through cracks in his sides. The sword finally cut the anvil clean in two, or would have done so if the anvil had not fallen in two before the sword was even raised, the catch having been released prematurely."

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.



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The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) *Wagner*

"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra *Weissheimer*

Sung by Mr. RÜBSAMEN.

Concerto in A major (No. 2) for Piano *Liszt*

Mr. v. BÜLOW.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra *Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) *Weissheimer*

Chorus, "Trocknet nicht" *Weissheimer*

Chorus, "Frühlingslied" *Weissheimer*

The duet sung by Miss LESSIAK and Mr. JOHN.

Overture to the opera "Tannhäuser" *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.

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The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the mastersingers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

Theodore Thomas's orchestra played this overture in Boston, December 4, 1871; and Mr. John S. Dwight then undoubtedly spoke for many hearers of that year:—

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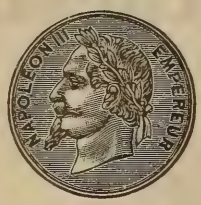
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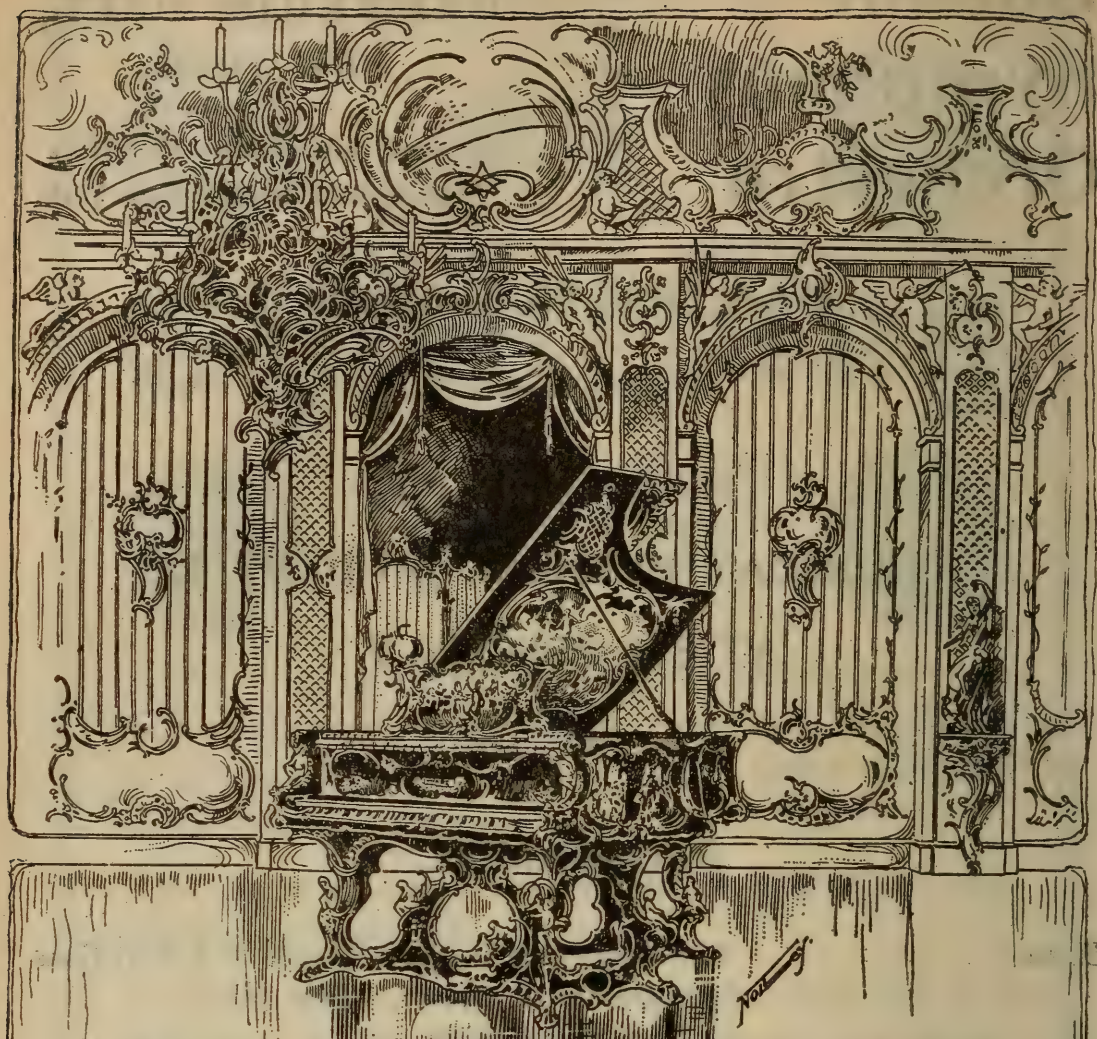
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III. Rondo.

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"KALEIDOSCOPE," ORIGINAL THEME AND VARIATIONS FOR ORCHESTRA, OP. 30 HEINRICH GOTTLIEB NOREN

(Born at Gratz, about 1863; now living at Loschwitz, near Dresden.)

Noren's father was a Moravian; his mother was a Slovak. Heinrich was for a time director of the Music School, afterward the Conservatory of Music at Crefeld (1896–1903). He lived for a time in Berlin, where he was a teacher at the Stern Conservatory. He resigned this position in the fall of 1907 to devote himself to composition. Among his compositions are a trio for pianoforte, violin, and violoncello, Op. 28; a suite for violin and piano, Op. 16; "Pastoral Sketches" for harmonium, violin, and violoncello; songs, etc. It is said that a symphony is almost completed, and that he is also at work on an opera.

"Kaleidoskop: Originalthema und Variationen für Orchester," was begun about 1904, but it was not completed until the winter of 1906–07. The first performance was on July 1, 1907, at a concert in the course of the 43d Festival of the Allgemeiner Deutscher Musikverein, held at Dresden. Publication of the work was delayed on account of a singular lawsuit, to which reference is made later in this article. Therefore, the performances announced for the season of 1907–08 in Boston and Philadelphia did not occur. Nevertheless, "Kaleidoscope" was performed at a concert of the Royal Musical Orchestra, Dresden, January 31, 1908.

The first performance in the United States was at Chicago by the Theodore Thomas Orchestra, October 30, 1908, Frederick Stock, conductor.

Mr. Felix Borowski in his programme notes for the concert in Chicago says: "Mr. Noren states that in constructing his theme and variations he endeavored to treat the latter, not in the conventional manner, but to give each a characteristic stamp—to bring before the listener a picture of some moment of existence or some mood."

Mr. Johannes Reichert says that the work is neither absolute music, after the fashion of Max Reger's Variations on a Merry Theme of J. A. Hiller, nor extreme programme music, as the variations "Don Quixote" by Richard Strauss. "In some of Noren's variations the

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programme of the contents is hinted at; in others, it is not; but each variation has its own life and existence."

The work is scored for three flutes (one interchangeable with piccolo) two oboes, English horn, two clarinets, bass clarinet, two bassoons, double bassoon, four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, snare-drum, tambourine, cymbals, triangle, xylophone, tamtam, Glockenspiel, two harps, strings. It is dedicated to Ernst von Schuck, the distinguished court opera and orchestral conductor at Dresden.

There is a short introduction, *Langsam, fast Adagio* (slow, almost Adagio), E minor, 4-4. There is a rhythmic motive for snare-drum, which begins *mf* and grows softer. There is a hint of the theme given to the wood-wind. The strings take up this fragment.

THEME: Sostenuto, E minor, 2-4. The theme opens with English horn and bassoon, and it has the nature of an old church mode. D takes the place of D-sharp as leading tone, somewhat after the fashion of the hypodorian mode. The middle section is treated canonically. A new motive leads back to the first section of the theme, which appears as a whole in song-form and in a richer dress.

Variation I. "Præambulum," Un poco più mosso, E minor, 2-4. This variation is in the nature of a gay improvisation, with the theme easily recognized. There are two contrasting ideas: one is expressed by powerful and sweeping scale passages for strings and wood-wind instruments; the other by a staccato and alternating figure.

Variation II. "Elegischer Reigen." (At the first performance the title ran "Melancholischer Reigen.") "Mournful Dance," Allegretto (gemächliches Ländler tempo),—in the time of an easy-going Ländler,—E minor, 3-4. The theme is transformed into a melody that has the rhythm of the Ländler or slow waltz. The melody is given to the clarinets, and the bassoons have a drone bass. An expressive countermelody is soon given to the English horn. In the second part of the period 'cellos, violas, and bassoons have the melody, while violins and horns have a theme in opposition.

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Variation III. "Canon," Moderato assai, C-sharp minor, 2-2. At the first performance in Dresden, this variation was the Seventh. The canon is in the octave. The subject is begun by the wood-wind, and the imitation is in lower strings. Free voices are afterward added.

Variation IV. Scherzo ("Humor"), Vivace assai con spirito, E major, 6-8. This variation is described by Mr. Noren as "a light chuckling (or snickering) and skipping presto, in which, after every period of four measures, there is a melodic stroke of the theme." These strokes give the intervals of the scale which are peculiar to the theme in its original tonality. The middle section is more extended. The repetition is fortissimo with percussion instruments. There is a motive of the theme introduced suddenly fortissimo (strings and horns) with powerful cymbal-crashes. A German commentator, Johannes Reichert, is moved to inquire whether a faun falls in with elves dancing who, frightened, vanish as smoke, or whether in the gay and careless life of man there is all at once a voice of bodement.

Variation V. "Im Dom" (In the Cathedral), Andante sostenuto, C major, 4-4. The theme is given as a *cantus firmus* to the first and second horns, while slowly moving eighth notes for strings, the low C in the third and fourth horns, and the sustained harmonies in the wood-wind suggest organ-playing. At the expiration of the episode an organ point prepares the return of the theme, which is now given to the strings with slight rhythmic variations. Wood-wind instruments and horns now have the full-voiced passage in eighth notes. The close is as the Amen with the old-fashioned ecclesiastical cadence.

Variation VI. "Pastorale," Allegretto, A minor, 6-8. A shepherd's tune, somewhat monotonous and melancholy, is played by the English horn, and is interrupted after every four measures by a light orchestral interlude. Later bassoons and clarinets have the shepherd's tune, while violins and flutes play in counterpoint against it.

Variation VII. "Trauermarsch: langsam und feierlich" (Funeral March: slow and solemn), E minor, 4-4. This variation was not in the score that was used at the first performance at Dresden. The introductory measures have the rhythm of the snare-drum heard at the beginning of this work. The theme of the march is given to violas

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and bassoons. A new melody is sung by 'cellos with bassoons. There is a long crescendo to a climax, and then the theme repeated by full orchestra dies gradually until it ends as softly as it began.

Variation VIII. "Frisch" (A Slav Dance), Allegro molto, A major, 2-4. This dance of joyful, almost tempestuous character is from beginning to end built on a sixteenth-note figure.

Variation IX. "From Far-off Days" ("Aus fernen Tagen"), Adagio, E major, 4-4. This variation was not played at the first or at the second performance in Dresden. The variation is in the nature of a revery. There is elaborate part writing, and at times the strings are divided into sixteen parts. In the middle of the variation a trumpet is heard—as from a distance—playing the theme on which the variations are constructed.

Variation X. Mazurka, D-flat major, 3-4. A fiery folk-dance. The theme is announced by 'cellos and clarinets, while there is a wild accompaniment.

Variation XI. "To a celebrated Contemporary," Fantasia ("An einen berühmten Zeitgenossen: Fantasie") maestoso, un poco agitato, B minor, 4-4. Here Noren has combined two motives taken from Richard Strauss's tone-poem, "A Hero Life," with material of his own. While the upper voice varies Noren's theme, violoncellos and horns announce the Straussian hero's theme, yet this theme is not exactly the one fashioned by Strauss. There is also a free and invented theme in opposition. After development of this material, another reminder of Strauss is introduced, in the episode: the motive of "The Hero's Antagonists," the "Nörgler" (or "Nergler") motive. This is first given to flute and oboe, and then used polyphonically with Noren's themes. At last, after the Variation theme is sounded in the brass, the "Antagonists" theme serves to usher in the Double Fugue (Allegro molto moderato, E minor, 2-4. The first theme of this double fugue is the "Antagonists" motive, and it is given to the bassoon. In the second development, Noren's original theme, somewhat modified, rhythmically enters as the second subject of the fugue (horns and oboes, *ff*). Mr. Noren says in his short notes prepared for the first performance at Dresden that in the third development the first subject now inverted loses its mocking character and is more humorous. A fresh, original motive is added (strings), and the stretto of the fugue begins which leads to augmentation of the two subjects. They come against each other with full force, and there is a mighty crescendo over an organ point. Noren's theme waxes stronger and stronger, harmonized variously while the "Antagonists" motive buzzes about it,

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and arrives (trumpets and trombones) at the Choral, Moderato maestoso, E major, 4-4. This Noren theme is the theme of the Choral. The "Antagonists" motive is now an accompanying figure in the harmonic scheme. After a climax at the end of the Choral, gentle ascending harmonies in the rhythm of the original theme are built on a descending bass. The ending is pianiossimo in the mood of the opening measures of the composition.

Mr. MISCHA ELMAN, violinist, was born on January 20, 1892 (the date 1891 is also given), at Stalnoje in the Government of Kiev, Russia. "His father, a schoolmaster, recognized the boy's great talent, and at the age of five Mischa played before a select audience at a concert arranged by the President of the village, a lady of nobility, when the youthful performer astonished his hearers by playing several pieces on a small violin. He had no knowledge of notation, but played by ear familiar and popular pieces which his father had previously played to him." His father finally succeeded in taking his son to Odessa and in gaining his admission to the Imperial Music School of that city. He was there taught the violin by Fidelmann, and his extraordinary ability became known outside of Russia. Early in 1903 Leopold Auer invited him to St. Petersburg to study with him.

He then played in public for the first time early in October, 1904, at a concert of the German Singing Club in St. Petersburg, and ever since has led the life of a virtuoso.

His first performance in Berlin was on October 15, 1904. His first public appearance in England * was at one of Charles Williams' concerts in London, March 21, 1905, when he was hailed as a great and mature violinist at the age of thirteen. He played in the United States for the first time at a concert of the Russian Symphony Society in New York, December 10, 1908 (Tschaikowsky's concerto). His first recital in New York was on December 17, 1908.

* Elman played a few evenings before in London at Lady Palmer's "At Home" at the Salle Erard.

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Concerto in D major for Violin, Op. 61.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven: "Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places who had been at work for eight years at the grand academy of Lagado.

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four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National Theatre, Vienna, March 27, 1789. In 1791 and 1972 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera

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at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

Von Seyfried pictured Clement in his evil days as a cynical, odd fish, squat in appearance, who wore, summer and winter, a thin little coat,—a slovenly, dirty fellow. Clement composed small pieces for the stage, six concertos and twenty-five concertinos for the violin, pianoforte concertos, overtures, and much chamber music. The Tsar

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Alexander gave him several costly violins, which he sold to instrument makers.

The first movement of this concerto was played in Boston as early as November 22, 1853, by August Fries.

The concerto has been played at these Symphony Concerts by Louis Schmidt, Jr., January 5, 1884; Frank Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

"Death and Transfiguration," Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

This is the third of Richard Strauss's seven tone-poems. It was composed at Weimar in 1889, and in date of composition came between "Don Juan" (1888) and "Till Eulenspiegel's lustige Streiche" (1895).

It was first performed at the "Tonkünstlerversammlung" at Eisenach, June 21, 1890.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Emil Paur, conductor, February 6, 1897. It was performed again at these concerts, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang.
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer.
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by Mr. W. F. Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs desists not from his sacred purpose. What he has ever sought with his heart's, deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to

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after he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his life of Ritter states that Strauss asked Ritter to write this poem (p.87).

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):

'Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

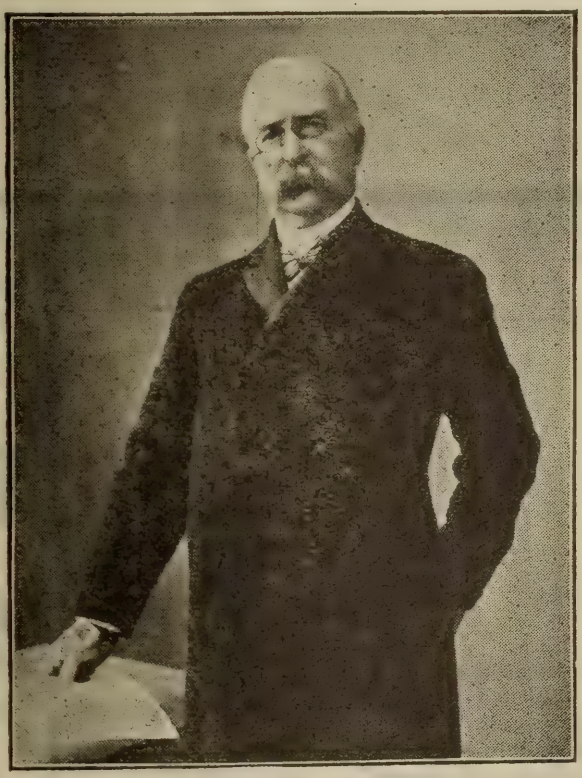
II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive,

the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."



LOUIS C. ELSON
Professor of Theory of Music at the New England Conservatory of Music
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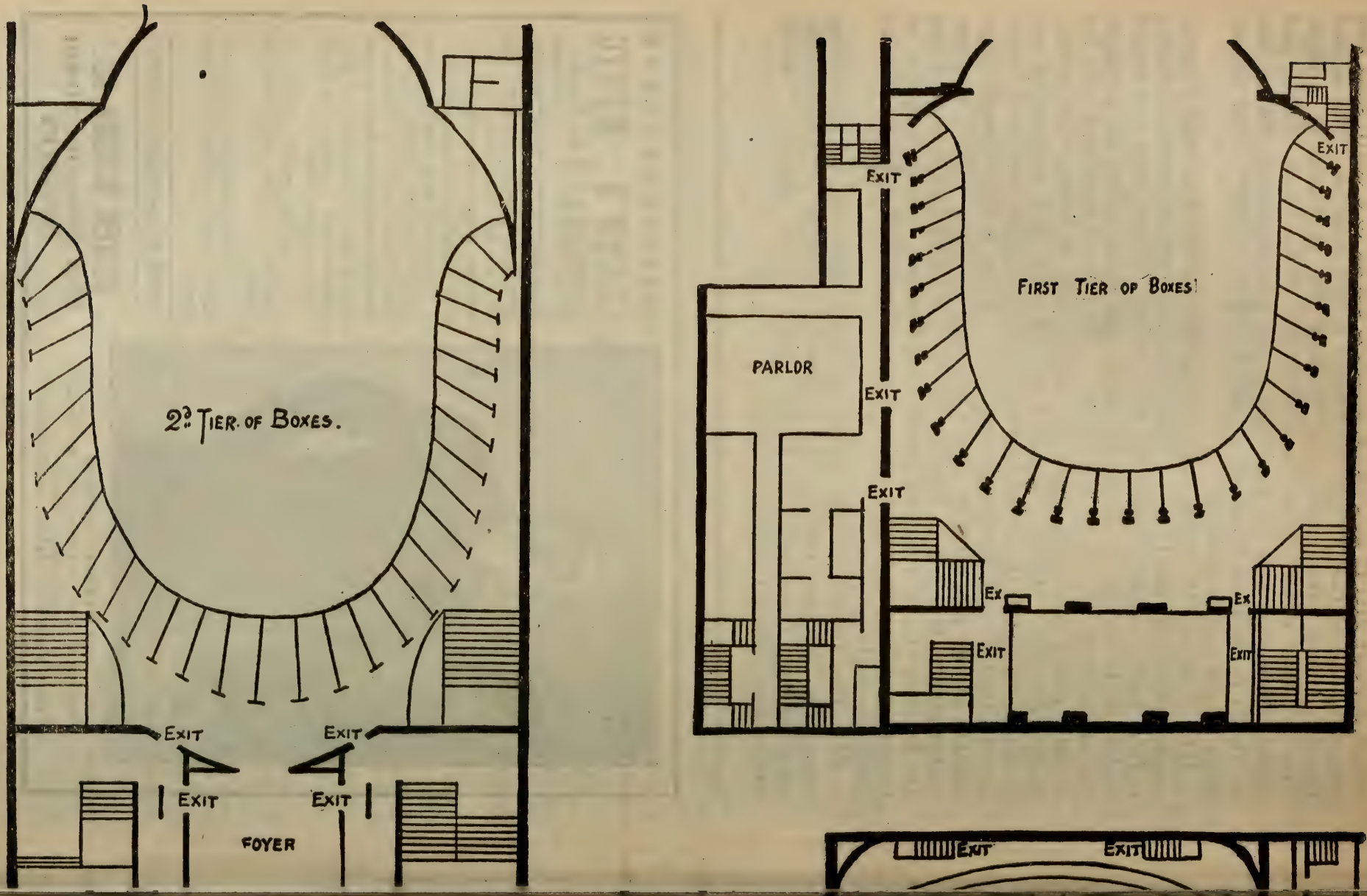
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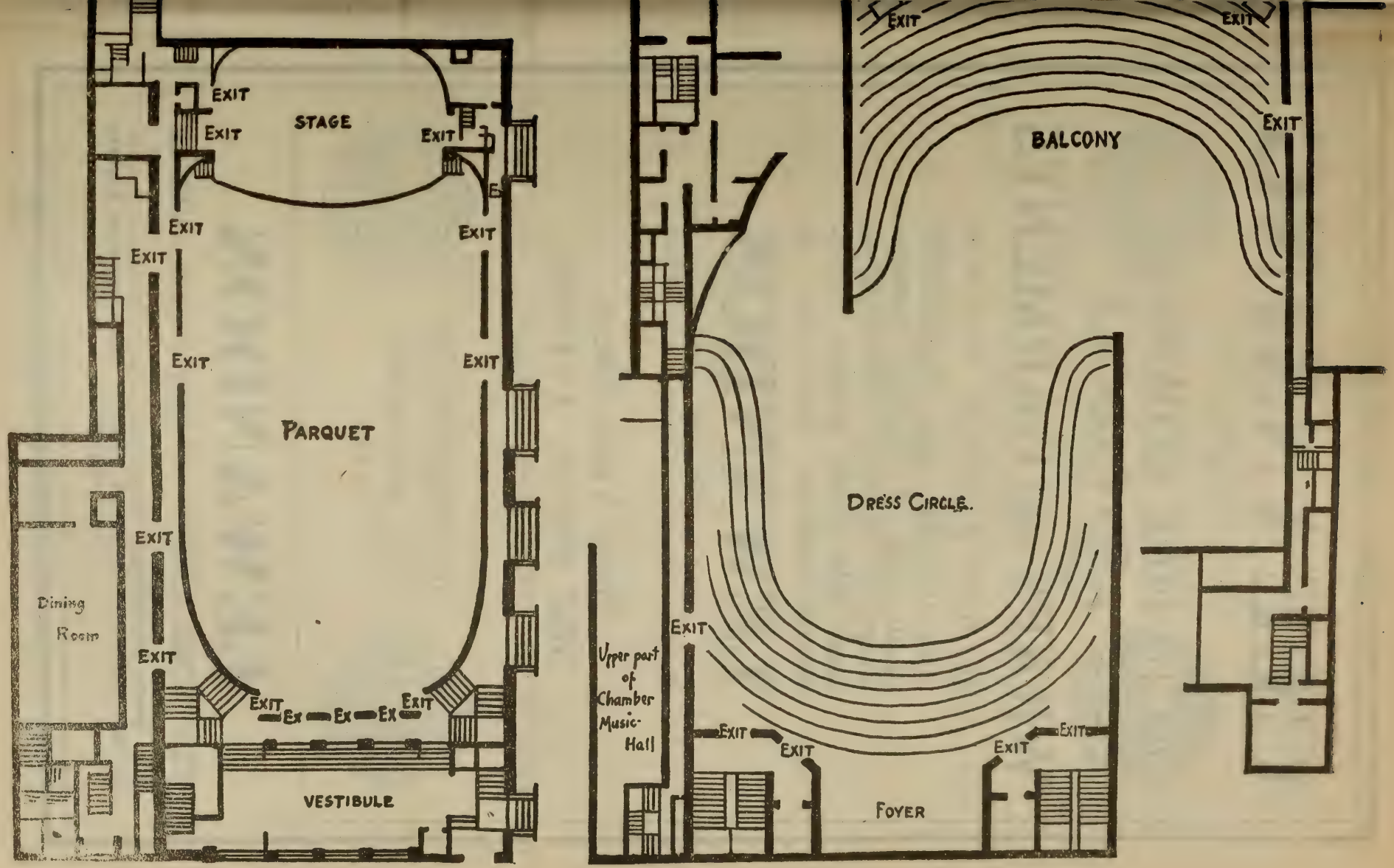
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Grétry . . . Three Dance Pieces from "Cephalus and Procris," Heroic Ballet. First time in New York

I. Tambourin.
II. Menuet ("The Nymphs of Diana").
III. Gigue.

(Freely arranged for concert use by Felix Mottl)

Beethoven Symphony No. 5, in C minor, Op. 67

Performed for the first time December 22, 1808, in Vienna.

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Brahms . . Concerto in D major, for Violin and Orchestra, Op. 77

I. Allegro non troppo.
II. Adagio.
III. Allegro giocoso, ma non troppo vivace.

Wagner Overture to "The Flying Dutchman"

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There will be an intermission of ten minutes after the symphony.

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ANDRÉ ERNESTE MODESTE GRÉTRY.

(Grétry, born at Liége, February 8, 1741; died at Montmorency, near Paris, September 24, 1813.

Mottl, born at Unter St. Veit, near Vienna, August 29, 1856; now living in Munich.)

Grétry's "Céphale et Procris," heroic ballet in three acts, words by Jean François Marmontel (1723–99), was performed for the first time at Versailles before Louis XV., December 30, 1773, at the wedding festivities of Charles Philippe of France, Count of Artois, who married the Princess Marie Theresa of Savoy November 16 of that year.* There was only this one performance at Versailles, and the singers were as follows: Larrivée, Céphale; Sophie Arnould, Procris; Mme. Larrivée, l'Aurore; Miss Rosalie (afterward Levasseur), Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss La Suze, la Soupçon; Miss Dubois, Une Nymphe. The ballets were arranged by Vestris and Gardel.

"Céphale et Procris" was produced at the Académie Royale de Musique, Paris, May 2, 1775, and performed a dozen times. Larrivée, Céphale; Miss Levasseur, Procris; Miss Mallet, Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss Chateauneuf, la Soupçon; Miss Dubois, Une Nymphe. The chief dancers were Mmes. Guimard, Peslin, Dorival; Messrs. Vestris, d'Auberval, Gardel.

There was a revival May 23, 1777, and there were twenty-six performances that year.

Marmontel based his libretto on the story as told by Ovid in the seventh book of the "Metamorphoses." In Marmontel's version Aurora, in love with Cephalus, disguises herself as a nymph, and comes down from her celestial home to see him; but her brilliance betrays her. She learns from him that he loves Procris. She then informs him that Diana has condemned Procris to die by the hand of her lover, but Cephalus runs to his fate. Jealousy and her followers prepare to take vengeance on Aurora, who appears as one of Diana's nymphs. Procris calls Cephalus. Jealousy advances, and tells her that her lover

* Gustave Chouquet, in his "Histoire de la Musique Dramatique en France" (p. 357), says that "Céphale et Procris" was performed at Versailles at the end of the series of entertainments in honor of the marriage of the Dauphin and Marie Antoinette. The late conservator of the collection of musical instruments belonging to the Paris Conservatory was an unusually accurate and sound writer, but the marriage of the Dauphin and Marie Antoinette took place on May 16, 1770, over three years before the performance of "Céphale et Procris" at Versailles. The marriage of the Comte d'Artois and Marie Theresa was first by procuration at Turin in the palace of the King of Sardinia and Savoy, Marie's father, October 24, 1773. On November 14 of that year she arrived in the environs of Fontainebleau, and was there met by the King of France. Castil-Blaze, in his "L'Académie Impériale de Musique" (Paris, 1855), makes the mistake of Chouquet. No doubt Chouquet followed Castil-Blaze blindly in the matter.

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has abandoned her for Aurora. Cephalus, wearied by the chase, falls on the ground. Faint and wishing a refreshing breeze, he calls on Aura.* There is a stir in the foliage, and he hurls a dart. Procris comes forward with the dart that she has drawn from her breast. Jealousy rejoices, but Love brings Procris back to life, and the lovers are joined.

Mottl has taken three of the dance numbers and arranged them for concert use. The fifth scene of the first act is entitled "Les Nymphes de Diane." There is a chorus, which is followed by a ballet of Diana's nymphs: Minuet, Contredanse, Pantomime (followed by a repetition for chorus of the Minuet), Tambourin. The Gigue of Mottl's suite is from the fifth scene of the second act; chorus, "Mouvement de Louré," Gigue.

I. Tambourin, Presto, ma non troppo (original, presto), D major (original key, C major), 2-2. Mottl has scored the music for two flutes (interchangeable with two piccolos), two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, triangle, tambourine, strings. The chief motive is given to piccolos and oboes, while violas, 'cellos, horns, and tambourine play rhythmically a pedal with violins pizzicati, and the triangle on the weaker beat. The middle section is in D minor (C minor in the original) with melody for violins, while the horns sustain a pedal. After the repetition in major there is a coda.

The Tambourin is an old dance popular on the French stage of the eighteenth century. The melody was gay and lively. At the moment the flutes imitated the "fluitet," or "flaiutet," or "galoubet" of Provence, the bass marked strongly the note of the tambourin, or "tamboron." This tambourin of Provence should not be confounded with the familiar tambourine. The former is a long drum of small diameter, beaten with a stick in one hand, while the other hand plays the galoubet, a pipe with three holes, which are covered by the thumb, index finger, and the middle one. Prætorius attributes an English origin to the galoubet. The music for this instrument is written two octaves lower than the real sound, and the instrument has a chromatic scale of at least an octave and four notes. The tambourin, as a rule, has no snare. When there is one, it is a single cord stretched across the upper end of the drum. The player (le tambourinaire) bears the drum suspended from his left forearm; he beats with his right, and holds the galoubet in his left. If he plays the galoubet, he is called an "Escoular." To play the two instruments together is called "tutupomponeyer," and

* Aura, a light wind. There were two statues called "Auræ" at Rome in the time of Pliny the Elder. The Auræ were represented by the ancients as clothed in long and floating veils of a light texture.

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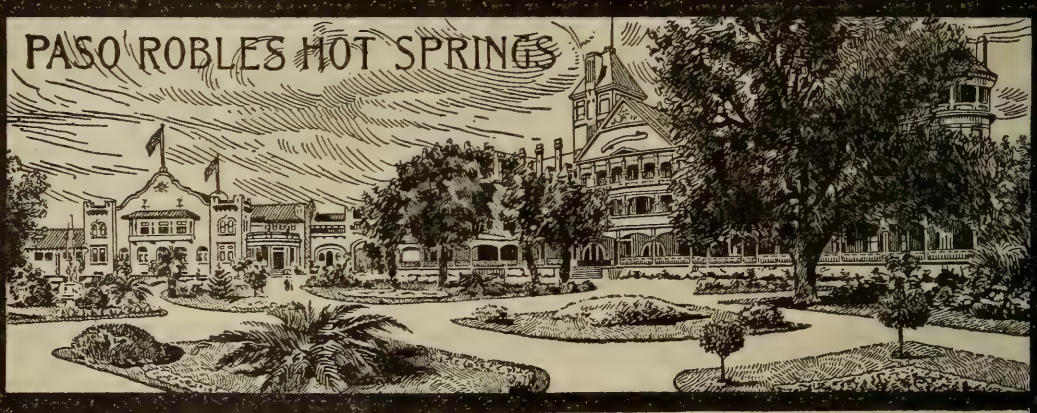
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Daudet in "Port Tarascon" gives the transport ship the name "Tutupanpan," a name expressive of the sound of the two instruments. Bizet in "L'Arlésienne" gives an imitation of galoubet and tambourin, substituting the piccolo in the place of the former. For a further description of the instruments, their history, literature, and the manner of playing them, see "Lou Tambourin," by F. Vidal (Avignon, s. d.), and "Notice sur le Tambourin," by "Un Tambourinaire,"—de Lombardon-Montezan (Marseilles, 1883).

The Tambourin, the dance, was a stage dance. Folk-dances of Provence were the Olivettes, the Lacets, the Quenouilles, the Soufflets, the Joûte, the Cocos, the Cerceaux, the Folies Espagnoles, the Farandole, and all Branles for which the tambourin, the instrument, was used. As a stage dance, the tambourin was most popular, so that, according to rule, every opera at the Académie Royale de Musique had passepieds in the prologue, musettes in the first act, tambourins in the second, and chaconnes and passepieds in those remaining. Marie Anne Camargo was famous for dancing the tambourin.

There is a celebrated tambourin in Rameau's "Pieces for Clavecin," and the composer introduced it afterward in his opera-ballet, "Les Fêtes d'Hébe" (Paris, 1739). There is another one in Berton's "Aline, Reine de Golconde" (Paris, 1803). A still more celebrated one is in Adam's "Le Sourd" (Paris, 1853), with the couplets beginning

Sur le pont
D'Avignon,
En cadence
L'on y danse;
Sur le pont
D'Avignon
L'on y danse
Tous en rond.



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Mr. Fritz Kreisler has played in Boston transcriptions of tambourins for violin: Rameau (February 12, 1901), Leclair's (January 23, 1902, and January 13, 1905).

II. Menuetto: moderato, B-flat major, 3-4 (original, menuet, C major, 3-4, without indication of pace). Mottl has scored this music for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra consisted of two violins and a violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony Concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.

The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895)

III. Gigue. Allegro non troppo, D major, 6-8 (original, "Gigue très légère, A major, 6-8). Mottl has changed the melodic contour of Grétry's simple little dance, and elaborated the music. He has scored the jig for piccolo, flute, two oboes, two clarinets, two bassoons, two horns two trumpets, a set of three kettledrums triangle, and strings.

Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nick-name for a violin (viella, fidel) with a big and bulging belly so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *giguéours d'Allemagne* (German fiddlers). Others dispute this origin. Stainer and Barrett's "Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

Symphony No. 5, in C minor, Op. 67 . . . Ludwig van Beethoven

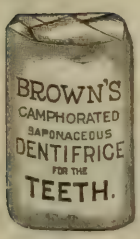
(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

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The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a

* Pauline Anna Milder was born at Constantinople, December 13 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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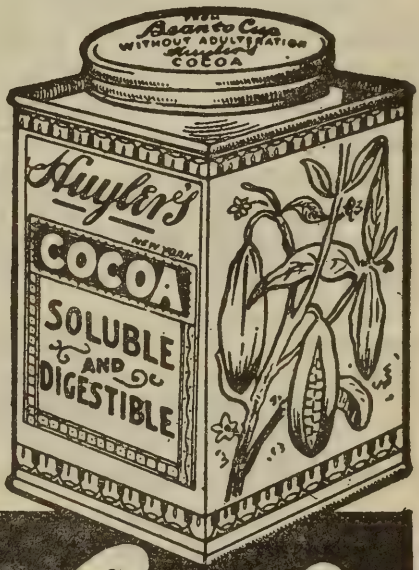


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beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler, —"and for this reason a statement to be doubted," as von Bülow said,— that Beethoven remarked of the first theme, "So knocks Fate on the door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.



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his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons

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as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio" *—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmoney end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . .

"Criticism has tried, however, to diminish the composer's glory by

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark

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bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

CONCERTO IN D MAJOR, FOR VIOLIN, OP. 77 . . JOHANNES BRAHMS

(Born at Hamburg, May 7, 1833; died at Vienna, April 3, 1897.)

This concerto was written for Josef Joachim, dedicated to him, and first played by him under the direction of the composer at a Gewandhaus concert, Leipsic, on January 1, 1879. The first performance in Boston was by Franz Kneisel at a Symphony Concert on December 7, 1889, when Mr. Kneisel played a cadenza of his own composition. It has since then been played at these concerts by Messrs. Brodsky (November 28, 1891) and Kneisel (April 15, 1893; February 13, 1897, with a cadenza by Charles Martin Loeffler, and at the concert in memory of Governor Wolcott, December 29, 1900); by Miss MacCarthy, November 15, 1902, December 19, 1903; by Mr. Kreisler, March 11, 1905; by Mr. Heermann, November 25, 1906.

The orchestral part of this concerto is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

Hanslick once said that this work was "the ripe fruit of the friendship between Joachim and Brahms." A prominent Leipsic critic, friendly disposed toward both composer and violinist, wrote at the time of the first performance that Joachim too evidently had great difficulty in playing the concerto. Marcella Sembrich sang at the same concert.

The composition is fairly orthodox in form. The three movements are separate, and the traditional tuttis, soli, cadenzas, etc., are pretty much as in the old-fashioned pieces of this kind; but in the first movement the long solo cadenza precedes the taking up of the first theme by the violin. The modernity is in the prevailing spirit and in the details. Furthermore, it is not a work for objective virtuoso display.

The first theme of the first movement, Allegro ma non troppo, D major, 3-4, of a somewhat pastoral character, is proclaimed by violas, 'cellos, bassoons, and horns; and the development is carried on by the full orchestra in harmony. In the course of the introduction this theme is pushed aside by other motives; and it first becomes again prominent through wood-wind and strings in the highly developed introductory cadenza of the solo violin. The free fantasia begins with an orchestral tutti in A minor, and for some time the orchestra carries it on alone; then the working-out is continued between orchestra and violin. In the coda, after the orchestral fury, Brahms has given opportunity for the violinist to introduce an unaccompanied cadenza.

The second movement, Adagio, F major, 2-4, is in the nature of a serenade movement. It may be called a romanza. The chief song is

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played first by the oboe, which is accompanied by wind instruments; then it is played in changed form by the violin, which also plays a more emotional second theme, and ornaments it in the development. After frequent modulations in the development of the second theme there is a return to F major and the first theme, which is sung by the solo violin.

The Finale, a rondo in D major, 2-4, is built on three themes. There is brilliant work for the solo violin,—double-stopping, florid running passages, arpeggios, technical demands on the player.

Overture to "The Flying Dutchman" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

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Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der Fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performances in America was in Italian, "Il Vascello Fantasma," at Philadelphia November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

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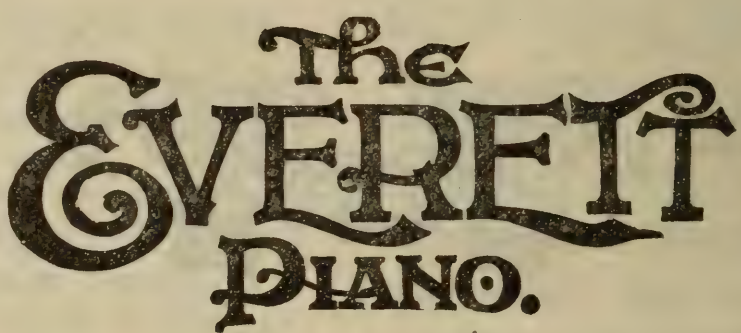
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Beethoven Symphony No. 5, in C minor, Op. 67

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I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

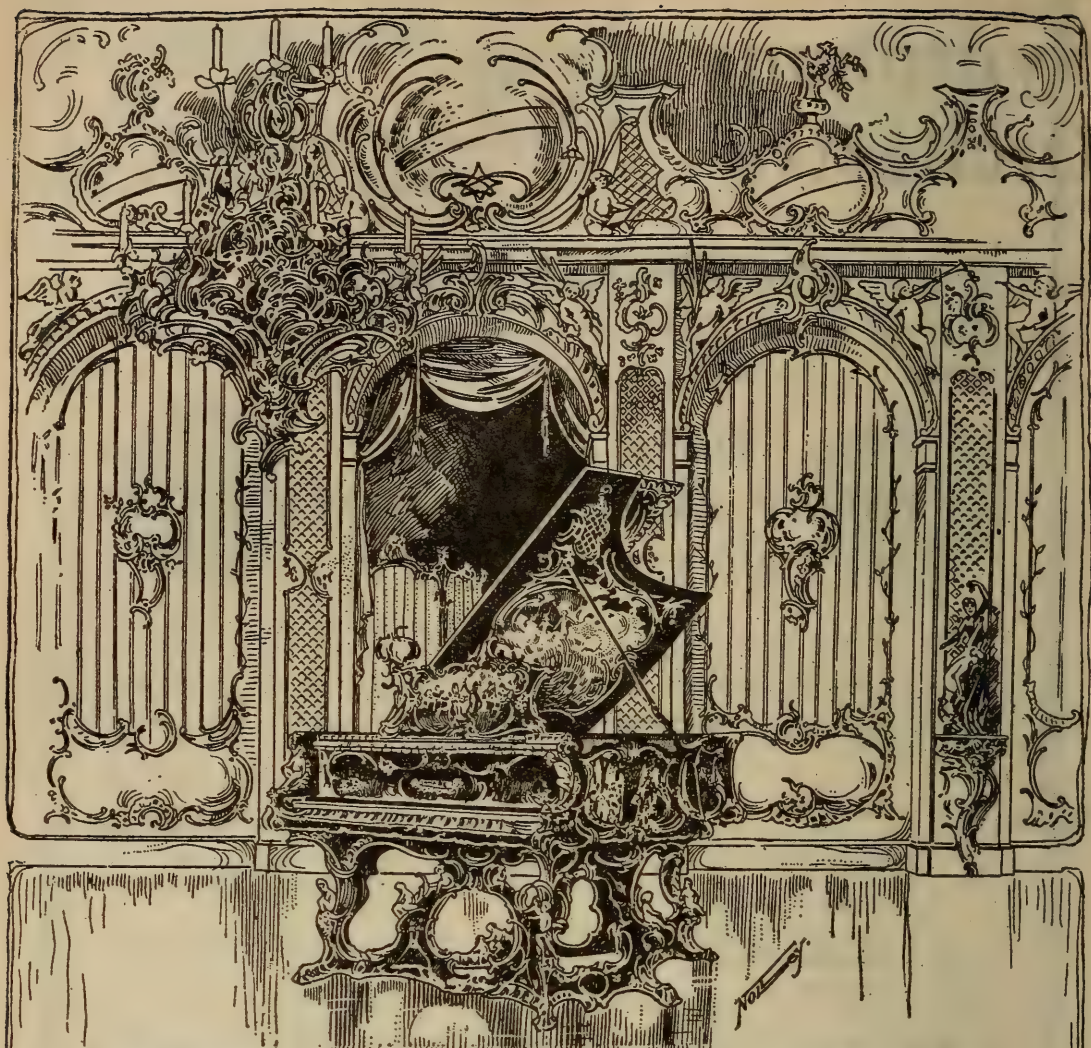
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SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera,

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chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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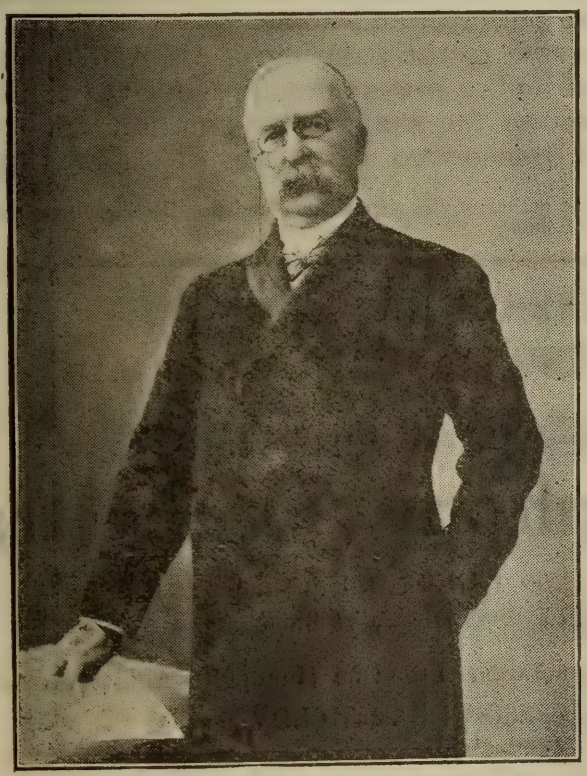
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"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a "Gloria"—and the "Sanctus," and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,



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—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered sentiments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet;

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio" *—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmoney end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and

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even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

Mr. Mischa Elman, violinist, was born on January 20, 1892 (the date 1891 is also given), at Stalnoje in the Government of Kiev, Russia. "His father, a schoolmaster, recognized the boy's great talent, and at the age of five Mischa played before a select audience at a concert arranged by the President of the village, a lady of nobility, when the



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youthful performer astonished his hearers by playing several pieces on a small violin. He had no knowledge of notation, but played by ear familiar and popular pieces which his father had previously played to him." His father finally succeeded in taking his son to Odessa and in gaining his admission to the Imperial Music School of that city. He was there taught the violin by Fidelmann, and his extraordinary ability became known outside of Russia. Early in 1903 Leopold Auer invited him to St. Petersburg to study with him.

He then played in public for the first time early in October, 1904, at a concert of the German Singing Club in St. Petersburg, and ever since has led the life of a virtuoso.

His first performance in Berlin was on October 15, 1904. His first public appearance in England* was at one of Charles Williams' concerts in London, March 21, 1905, when he was hailed as a great and mature violinist at the age of thirteen. He played in the United States for the first time at a concert of the Russian Symphony Society in New York, December 10, 1908 (Tschaikowsky's concerto). His first recital in New York was on December 17, 1908.

Concerto in D major, for Violin, Op. 35.

Peter Tschaikowsky

(Born at Votkinsk in the government of Viatka, Russia, May 7, 1840; died at St. Petersburg, November 6, 1893.)

Tschaikowsky spent the winter and early spring of 1877–78 in cities of Italy and Switzerland. March, 1878, was passed at Clarens. On the 15th of that month he wrote Mrs. von Meck that the weather had been unfavorable for walking, and that therefore he had spent much time in hearing and playing music at home. "To-day I played the whole time with Kotek.† I have not heard or played any good music

*Elman played a few evenings before in London at Lady Palmer's "At Home" at the Salle Erard.

†Joseph Kotek, violinist, teacher, and composer for violin, was born at Kamenez-Podolsk, in the government of Moscow, October 25, 1855. He died at Davos, January 4, 1885. He studied at the Moscow Conservatory and afterward with Joachim. In 1882 he was appointed a teacher at the Royal High School for Music, Berlin. As a violinist, he was accurate, skilful, unemotional. Tschaikowsky was deeply attached to him.

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for so long that I thus busy myself with extraordinary gusto. Do you know the French composer Lalo's 'Spanish Symphony'? This piece has been produced by the now very modern violinist Sarasate." He praised Lalo's work for "its freshness, piquant rhythms, beautifully harmonized melodies," and added: "Like Léo Delibes and Bizet, he shuns studiously all routine commonplaces, seeks new forms without wishing to appear profound, and, unlike the Germans, cares more for *musical beauty* than for mere respect for the old traditions." Two days after Tschaikowsky wrote to Mrs. von Meck that he was at that moment working on a pianoforte sonata, a violin concerto, and some smaller pieces. He wrote on March 31 that the sonata and the concerto interested him exceedingly. "For the first time in my life I have begun to work on a new piece without having finished the preceding one. Until now I have always followed the rule not to begin a new piece before the old one was completed; but now I could not withstand the temptation to sketch the concerto, and I was so delighted with the work that I put the sonata aside; yet now and then I go back to it." He wrote to the publisher Jurgenson on April 8: "The violin concerto is hurrying towards its end. I fell by accident on the idea of composing one, but I started the work and was seduced by it, and now the sketches are almost completed." He had other works to send to him, so many that he would be obliged to reserve a whole railway

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car, and he already foresaw Jurgenson exclaiming, "Go to the devil!" They would not meet before fall, and then they would go together at once into a tavern for a friendly drinking set-to. "Strange to say, I cannot think of myself in any other way at Moscow than sitting in the *Kneipe* and emptying one bottle after another." The next day he wrote Mrs. von Meck that the concerto was completed. "I shall now play it through several times with Kotek, who is still here, and then score it." He was delayed in this task of instrumentation by brooding over gloomy political news, for Tschaikowsky was a true patriot, not a chauvinist. He wrote on April 15 that his "political fever" had about run its course: "The first movement of the concerto is now all ready, *i.e.*, copied in a clear hand and played through. I am content with it. I am not satisfied with the Andante, and I shall either better it radically or write a new one. The Finale, unless I am mistaken, is as successful as the first movement." On April 17 he wrote Mrs. von Meck: "You will receive my concerto before it is published. I shall have a copy of it made, and I'll send it to you probably some time next month. I wrote to-day another Andante, which corresponds better with the other movements, which are very complicated. The original Andante will be an independent violin piece, and I shall add two other pieces to it, which I have yet to write. These three pieces will make one opus.* I consider the concerto now as completed, and to-morrow I shall rush at the scoring of it, so that I can leave here without having this work any longer before me."

Tschaikowsky was home at Brailow in May, and he wrote to Mrs. von Meck on June 10: "Your frank judgment on my violin concerto pleased me very much. It would have been very disagreeable to me, if you, from any fear of wounding the petty pride of a composer, had kept back your opinion. However, I must defend a little the first movement of the concerto. Of course, it houses, as does every piece that serves virtuoso purposes, much that appeals chiefly to the mind; nevertheless, the themes are not painfully evolved: the plan of this movement sprang suddenly in my head, and quickly ran into its mould. I shall not give up the hope that in time the piece will give you greater pleasure."

The concerto, dedicated at first to Leopold Auer, but afterward to Adolf Brodsky,—and thereby hangs a tale,—was performed for the first time at a Philharmonic concert, Vienna, December 4, 1881. Brodsky was the solo violinist.

* This Andante and two other pieces, composed in May, 1878, at Brailow, were published in 1878 as "Souvenir d'un lieu cher," Op. 42.

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The first movement was played in Boston by Mr. Bernhard Listemann with pianoforte accompaniment on February 11, 1888, but the first performance in the United States of the whole work was by Miss Maud Powell (now Mrs. Turner) at New York, January 19, 1889. The first performance of the concerto in Boston was by Mr. Brodsky at a concert of the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, in the Tremont Theatre, January 13, 1893.

The second and third movements were played in Boston at a concert of the Boston Symphony Orchestra by Mr. Timothée Adamowski on December 2, 1893; the whole concerto was played at like concerts by Mr. Alexandre Petschnikoff on January 27, 1900, by Miss Maud Powell on April 13, 1901, by Mr. Karl Barleben, April 1, 1905, and by Mr. Petschnikoff, November 24, 1906.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

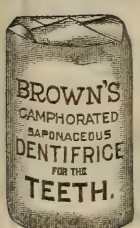
The first movement, Allegro moderato, D major, 4–4, opens with brief preluding in strings and wood-wind, but without any thematic connection with what is to follow. There are then hints in the strings at the first theme. They are developed in a crescendo, which leads to the introduction of the solo violin. After a few preliminary measures the solo instrument gives out the first theme, develops it, and passes on to passage-work. It also gives out the second theme (A major), develops it, and again passes on to subsidiary passage-work. The free fantasia opens with the first theme, *ff*, as an orchestral tutti in A major. Instead of elaborate working-out there is ornamental passage-work for the solo violin. An unaccompanied cadenza brings in the return of the first theme in D major at the beginning of the third part of the movement; this third part is in regular relation to the first part. There is a long coda.

The second movement (Canzonetta: Andante, G minor, 3–4) begins with a dozen introductory measures in wood-wind and horns after the nature of a free instrumental ritornello. The song itself is sung by the solo violin. At the close of the first theme, flute and clarinet take up the initial phrase in imitation. The violin sings the second theme

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in E-flat major, and, after some flowing passage-work, brings back the first theme with clarinet arpeggios. There is more passage-work for the solo violin. The strange harmonies of the ritornello are heard again, but are interrupted by the solo violin. There is a short coda, which is connected with the Finale.

The Finale (Allegro vivacissimo, D major, 2-4) is a rondo based on two themes of Russian character. The first is introduced in A major by the solo violin and afterward tossed about in F-sharp minor by oboe and clarinet. There are sudden shiftings of tonality and uncommon harmonic progressions. There is a final, delirious climax. Tschaikowsky wrote to Mrs. von Meck from Clarens about the time he began work on this concerto: "I will say, as regards the specifically Russian elements in my compositions, that I often and intentionally begin a work in which one or two folk-tunes will be developed. Often this happens of itself, without intention, as in the Finale of our symphony." "Our" symphony is the fourth. "My melodies and harmonies of folk-song character come from the fact that I grew up in the country, and in my earliest childhood was impressed by the indescribable beauty of the characteristic features of Russian folk-music; also from this, that I love passionately the Russian character in all its expression; in short, I am a *Russian* in the fullest meaning of the word."

This Finale is Russian in many ways, as in the characteristic trick of repeating a phrase with almost endless repetitions.

The concerto was dedicated first to Leopold Auer.* Tschaikowsky, in the Diary of his tour in 1888, wrote: "I do not know whether my dedication was flattering to Mr. Auer, but in spite of his genuine friendship he never tried to conquer the difficulties of this concerto. He pronounced it impossible to play, and this verdict, coming from such an authority as the Petersburg virtuoso, had the effect of casting this

* Leopold Auer, a celebrated violinist, was born at Veszprém, Hungary, on June 7, 1845. He studied under Ridley Kohne at the Budapest Conservatory, at the Vienna Conservatory under Dont, and finally at Hanover with Joachim. In 1863 he was appointed concert-master at Düsseldorf; in 1866 he accepted a like position at Hamburg; and since 1868 he has been solo violinist to the Tsar of all the Russias, and teacher of the violin at the St. Petersburg Conservatory. He conducted the concerts of the Russian Music Society from 1887 to 1892; he was ennobled in 1895; and in 1903 he was named Imperial State Councillor.

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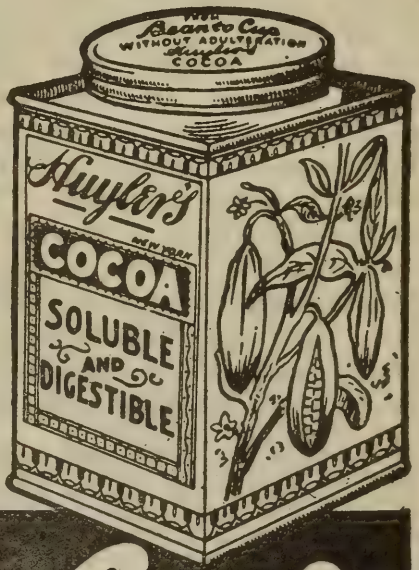


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unfortunate child of my imagination for many years to come into the limbo of hopelessly forgotten things." The composer about seven years before this wrote to Jurgenson from Rome (December 27, 1881) that Auer had been "intriguing against him." Peter's brother Modest explains this by saying: "It had been reported to Peter that Auer had dissuaded Emile Sauret from playing the concerto in St. Petersburg"; but Modest also adds that Auer changed his opinion many years after, and became one of the most brilliant interpreters of the concerto. The first that dared to play it was Adolf Brodsky.* An interesting letter from him to Tschaikowsky after the first performance in Vienna (1881) is published in Modest's Life of his brother (vol. ii. p. 177): "I had the wish to play the concerto in public ever since I first looked it through. That was two years ago. I often took it up and often put it down, because my laziness was stronger than my wish to reach the goal. You have, indeed, crammed too many difficulties into it. I played it last year in Paris to Laroche, but so badly that he could gain no true idea of the work; nevertheless, he was pleased with it. That journey to Paris which turned out unluckily for me—I had to bear many rude things from Colonne and Pasdeloup—fired my energy (misfortune always does this to me, but when I am fortunate then am I weak) so that, back in Russia, I took up the concerto with burning zeal. It is wonderfully beautiful! One can play it again and again and never be bored; and this is a most important circumstance for the conquering of its difficulties. When I felt myself sure of it, I determined to try my luck in Vienna. Now I come to the point where I must say to you that you should not thank me: I should thank you; for it was only the wish to know the new concerto that induced Hans Richter and later the Philharmonic Orchestra to hear me play and grant my participation in one of these concerts. The concerto was not liked at the rehearsal of the new pieces, although I came out successfully on its shoulders. It would have been most unthankful on my part, had I not strained every nerve to pull my benefactor through behind me. Finally we were admitted to the Philharmonic concert. I had to be satisfied with one rehearsal, and much time was lost there in the correction of the parts, that swarmed with errors. The players determined to accom-

* Adolf Brodsky, a distinguished violinist and quartet player, was born at Taganrog, Russia, on March 21, 1851. He played as a child at Odessa in 1860, and a rich citizen of that town was so interested in him that he sent him to Vienna, where he studied with Hellmesberger at the Conservatory (1862–63). He became a member of his teacher's quartet, and was soloist of the court opera orchestra (1868–70). A long concert tour ended at Moscow in 1873, and there he studied with Laub, and in 1875 he became a teacher at the Conservatory. In 1879 he went to Kieff to conduct symphony concerts, and in 1881 he wandered as a virtuoso, playing with great success in leading cities, until he settled in Leipsic, 1882–83, as teacher of the violin at the Conservatory. In 1891 he was called to New York, where he lived until 1894. In 1894 he lived in Berlin. The next year he was invited to be the director of the College of Music, Manchester (England). He played in Boston at a Symphony Concert, November 28, 1891 (Brahms's Concerto). He also played here with the Symphony Orchestra of New York and in quartet.

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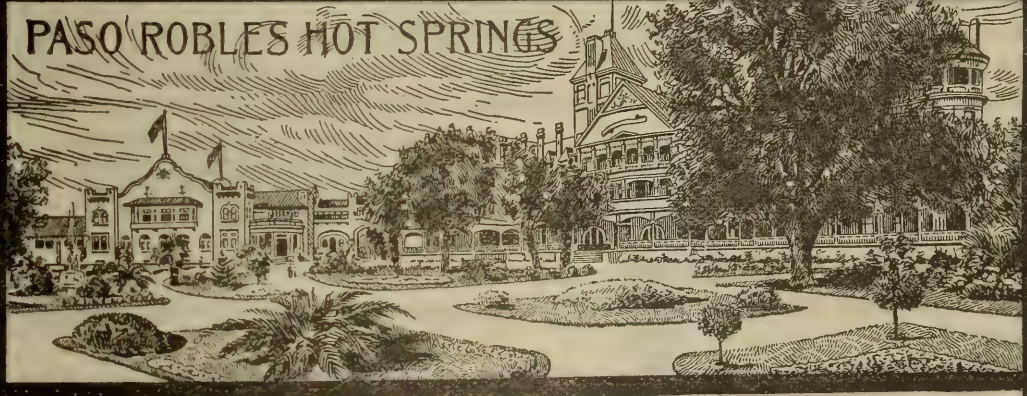
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pany everything *pianissimo*, not to go to smash; naturally, the work, which demands many nuances, even in the accompaniment, suffered thereby. Richter wished to make some cuts, but I did not allow it." *

The concerto came immediately after a divertimento by Mozart. According to the account of the Viennese critics and of Brodsky there was a furious mixture of applause and hissing after the performance. The applause prevailed, and Brodsky was thrice recalled, which showed that the hissing was directed against the work, not the interpreter. Out of ten critics only two, and they were the least important, reviewed the concerto favorably. The review by Eduard Hanslick, who was born hating programme music and the Russian school, was extravagant in its bitterness, and caused Tschaikowsky long-continued distress, although Brodsky, Carl Halir, and other violinists soon made his concerto popular. Tschaikowsky wrote from Rome, January 8, 1882, to Jurgenson: "My dear, I saw lately in a café a number of the *Neue Freie Presse* in which Hanslick speaks so curiously about my violin concerto, that I beg you to read it. Besides other reproaches he censures Brodsky for having chosen it. If you know Brodsky's address, please write to him that I am moved deeply by the courage shown by him in playing so difficult and ungrateful a piece before a most prejudiced audience. If Kotek, my best friend, were so cowardly and pusillanimous as to change his intention of acquainting the St. Petersburg public with this concerto, although it was his pressing duty to play it, for he is responsible in the matter of ease of execution of the piece; if Auer, to whom the work is dedicated, intrigued against me, so am I doubly thankful to dear Brodsky, in that for my sake he must stand the curses of the Viennese journals."

The review of Hanslick is preserved in the volume of his collected feuilletons entitled "Concerte, Componisten, und Virtuosen der letz-

* For an entertaining account of Brodsky and his life in Leipsic, given by Tschaikowsky himself in his above mentioned Diary, see Rosa Newmarch's "Tschaikowsky," pp. 180–196 (London, 1890).



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ten fünfzehn Jahre, 1870–1885," pp. 295, 296 (Berlin, 1886). The criticism in its fierce extravagance now seems to us amusing. Here are extracts: "For a while the concerto has proportion, is musical, and is not without genius, but soon savagery gains the upper hand and lords it to the end of the first movement. The violin is no longer played: it is yanked about, it is torn asunder, it is beaten black and blue. I do not know whether it is possible, for any one to conquer these hair-raising difficulties, but I do know that Mr. Brodsky martyrized his hearers as well as himself. The Adagio, with its tender national melody, almost conciliates, almost wins us. But it breaks off abruptly to make way for a finale that puts us in the midst of the brutal and wretched jollity of a Russian kermess. We see wild and vulgar faces, we hear curses, we smell bad brandy. Friedrich Vischer once asserted in reference to lascivious paintings that there are pictures which 'stink in the eye.' Tschaikowsky's violin concerto brings to us for the first time the horrid idea that there may be music that stinks in the ear." Modest Tschaikowsky tells us that this article disquieted Peter till he died; that he knew it by heart, as he did an adverse criticism written by César Cui in 1866.

How Tschaikowsky felt toward Kotek may be known from a letter he wrote to his own brother Anatol from Rome, January 12, 1882: "I have been carrying on a singular correspondence with Kotek. He did not answer my letter in any way, but he wrote to me first after his return to St. Petersburg that he had not played the concerto because Sauret was going to play it. I answered him that Sauret was at any rate too lazy to play it; that the question was not about Sauret or about the concerto, but about him, Kotek, from whom I had expected more self-sacrifice on my account and more simple courage. He did not answer this for a long time, but yesterday I at last received a very silly note from him. He excused himself on the ground that he had had only a month before his engagement, so that there was not sufficient time to study the piece (he had already sweated over it for a month). He furthermore said that it was a curious thing to ask of him to play in a strange city a concerto 'that had not yet been played,' especially during the presence there of Sarasate. I answered his stupid letter to-day and in a fitting manner."

"Afterwards," said Tschaikowsky in his Diary, "Brodsky played the 'stinking concerto' everywhere, and everywhere the critics abused him in the same style as Hanslick. But the deed was done; my concerto was saved, and is now frequently played in Western Europe, especially since there came to Brodsky's assistance another fine violinist, young Halir."

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MUSIC AND CHARITY.

(From the *Daily Telegraph*, London.)

"O Charity, Charity, how many taradiddles are uttered in thy name!" Though this is not precisely what Madame Roland observed, it will serve, since it is at least as true. Music almost more than any other of the arts is in a chronic condition of helping on the sacred cause of charity. And mighty well she does her work, performs her labor of love. None but a churl would have it otherwise. But—there is a "but," for all things are not what they seem in the matter of music and charity. Much is done unthinkingly by charity promoters, on the basis that the end justifies the means, but those whose lot it is to mingle with all sorts and conditions of musicians know that to many of the latter the "sacred cause of charity" spells something very like ruin. The bitter cry of the practical musician, instrumentalist, vocalist, and, to some extent, composer, has not yet, perhaps, been uttered aloud; but it has been and is being constantly muttered, as all who are cognizant of our musical life and its conditions of competition and the like are only too well aware. It is more than likely that the time is not far off when the discontent now only smouldering will burst into flame, and the artists make their perfectly reasonable demand that a broader interpretation be put upon the word "charity," that they, too, have their share of it. A step in this direction has, as a matter of fact, already been taken, for in the agreements to be signed by all soloists engaged to appear at certain established and important concerts there is a clause which debars the artists from performing elsewhere for a lesser or for no fee. As these particular concerts give a cachet to an artist, he must (and, of course, is only too glad to) fall in with this clause.



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The term "charity" already covers a wide area. There is that form which is for the benefit of the blind, the maimed, and the halt. There is another (though somewhat disguised) that ministers by means of the multifarious Sunday concerts to the wants of—whom? Those for whom they were primarily intended, the busy but poor bee, who on the six working days of the week has not the leisure to attend a concert (or, what is part and parcel of the same idea, visit a museum)? Not a bit. It is notorious that the more important of these concerts are patronized by those who have "nothing to do to kill time" on a London Sunday afternoon, who yet can perfectly well afford the time (and the money) to extend their patronage to week-day concerts. Do these "art patrons" realize where the charity comes in that on the seventh day the fees for orchestras and artists are not doubled, as justice and reason alike would seem to demand, but are actually halved in most cases?

Up to a few years ago it was only on the rarest occasions (and then usually to foreign musicians) that the management of the provincial musical festivals thought fit to pay the composer of a "commissioned" work any fee at all, or even to defray the travelling expenses to which he was put in going personally to conduct his work. Few composers are in a sufficiently substantial financial position to give a year's work for nothing and to pay for the privilege of conducting it. We know the case of a young Englishman whose life was one long struggle, bravely and enthusiastically borne, to obtain the bare necessaries of existence, who, on being invited to a wealthy musical city to direct a gratis performance of one of his works, actually was compelled by his circum-

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stances to sleep the long night through upon a public bench on the cliffs above the sea, waiting wearily for the first morning train to bring him back to town. To this type of musician is any kind of "charity" extended once his academic scholarships are expired and he is adrift on the ocean of life?

By common consent, the encore nuisance is another form of one-sided charity. A performer, whose stock-in-trade is his voice or his skill upon some instrument, is paid a fee for certain work. Having accomplished that which is legitimately asked of him, is it either just or common-sense business to demand more, for which he receives nothing? A great many musicians of the ingenuous or mediocre kind look upon an encore as a compliment to them, with never an idea that in a vast number of cases the applauders are merely "earning" their free tickets.

Do the butcher, the baker, the candlestick-maker, throw in such bonuses with your purchases? A pity, indeed, that the encore cannot be regarded as coming within the meaning of the Secret Commission Act. Mr. Henry J. Wood has been known to adopt a very subtle form of punishment for the too exigent of the audience on the occasion of encores, which upset the balance of a programme that has cost much thought in the making. He simply omitted a later number from the printed scheme. But so drastic a measure has this weak point that the good are punished for the faults of the evil. Only a short time ago a well-known Londoner protested loudly that he attended a concert for the express purpose of hearing one particular work. When, however, its place in the programme was reached, the piece was omitted, because a too-lenient singer had used the time it was to have occupied in ministering, by means of an encore, to the inconsiderate demands of a handful of the large audience.

It is curious that the generally prevalent, but entirely fallacious, idea is that by giving his services to charity, by performing "free, gratis, and for nothing," the artist is giving that which costs him nothing. For obviously the musicians, who receive no fee whatever for their services on such occasions, are literally "running the show" at their own expense, neither more nor less, since they are charging nothing for their wares, their stock-in-trade which is their means of livelihood. A beginner, for whom, by the way, the excuse for a free appearance may be made that any appearance is better than none, may be mulcted in the cost of a new gown if she is to appear at a particularly "smart" charity concert. But this is as nothing by comparison with the price paid by the well-known artist, a price well-nigh

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incalculable, since he is spoiling his own market, while the visitor who pays a guinea for charity will not pay the half of that to attend the singer's own concerts. It is said that each concert-hall in London has, roughly, its own audience. Much the same is as true of charity concert audiences, a large number of whose members hear no other than "charity" music during the year; and a grievous complaint in the profession is that, while the elect are constantly being pressed to lend their services, no form of reciprocity is practised by the organizers, who neither engage the said artists for their private "parties" nor attend their concerts. There is some truth in a statement once made, some years ago, to the present writer by an eminent singer, that, paradoxical though it may seem, the less a well-known artist appears in public, the greater demand there is for his services, and the more, therefore, these artists lend their art for nothing, by so much do they discount the public demand for them.

As a general rule,—for all are not Pattis or Santleys,—the "life" of a vocal artist is a short one, shorter than almost any other. Here to-day, gone to-morrow, is true of an enormous number, and the case of the distinguished singer who, holding an exalted position here some years ago, toured the Colonies, only to find on returning that a dozen had since filled the place once occupied so easily, is by no means singular. On no professional folk is it so incumbent to make hay while the sun shines as upon the singers. Their public life is short, far too short for them to make themselves independent or to lay up a sufficient provision for old age, even if all received the fabulous fees so often attributed by those ignorant of the facts to singers in general.

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Whether anything will be brought about to mitigate or, perhaps, abolish the undoubted grievance by the movement now on foot among artists remains to be seen. For the present we must rest content with the knowledge that the attempt is being made. The spirit of benevolence is deep in the human breast, but in none deeper than in the musician's. But no true explanation has ever been vouchsafed as to why every person practically employed at charity concerts should receive his fee, with the single, solitary exception of the principal attraction,—the musician.

OVERTURE, "DER FREISCHÜTZ" CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli*

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Deo Gloria.'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

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We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet,

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off lamentation scattered by the winds in the depths of the forest.

It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a programme book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco* arciero'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last

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title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his Mémoires, and Wagner reports distinctly that it was then given as 'Le Freischutz.' *

"The word *Freischütz* (literally 'free marksman') means a Schütz or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,† 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in Boston in German was on May 6, 1864, when the chief singers were Mmes. Frederici and Canissa and Messrs. Habelmann and Graff.

* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

† T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).

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MONDAY EVENING, JANUARY 11

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PROGRAMME.

Beethoven Symphony in A major, No. 7, Op. 92

I. Poco Sostenuto; Vivace.
II. Allegretto.
III. Presto: Presto meno assai.
IV. Allegro con brio.

Tschaikowsky . Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23

I. Andante non troppo e molto maestoso.
Allegro con spirito.
II. Andantino semplice.
Allegro vivace assai.
III. Allegro con fuoco.

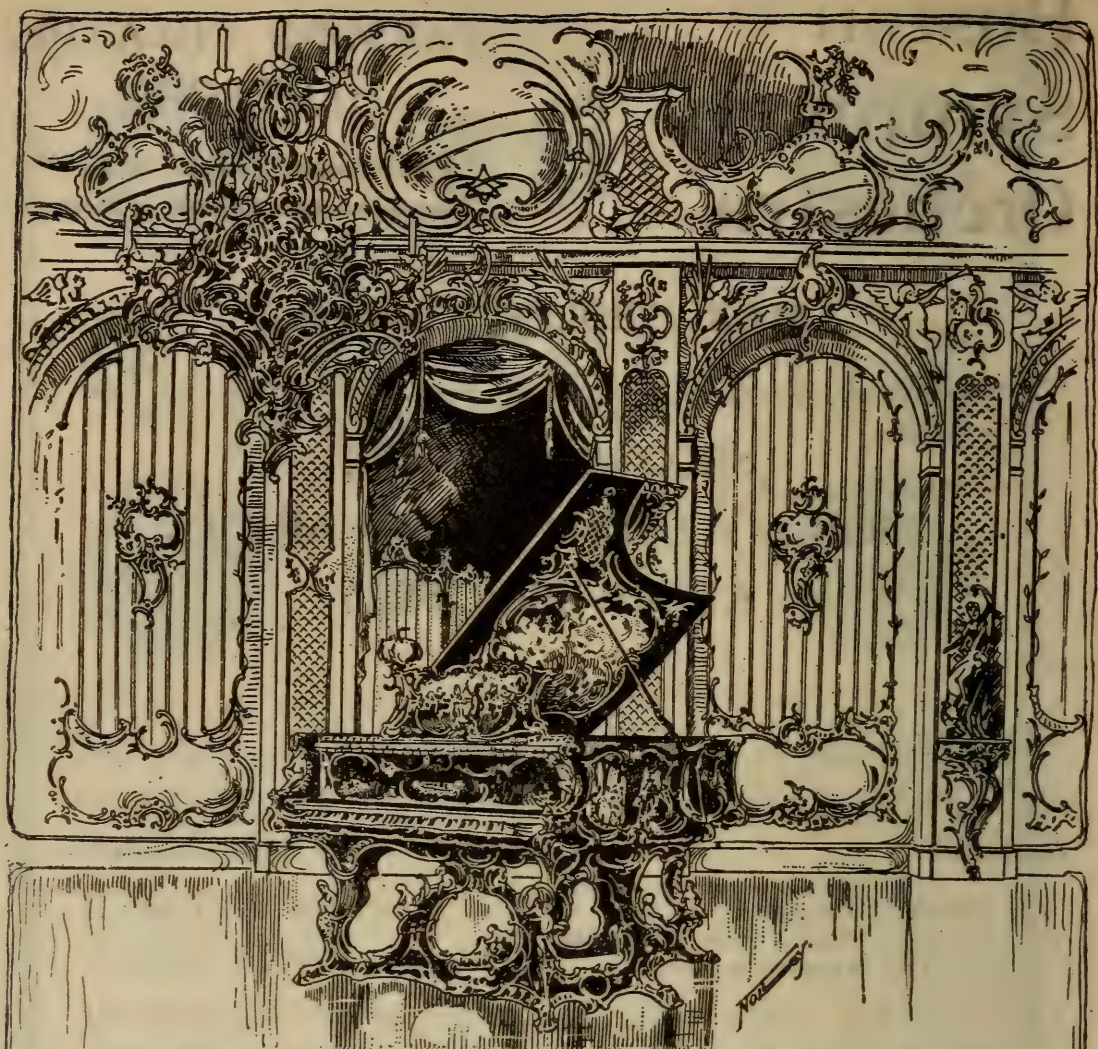
Wagner . . . "Waldweben" ("Life and Stir of the Forest") from "Siegfried," Act II.

Wagner Overture to "Tannhäuser"

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SYMPHONY IN A MAJOR, NO. 7, OP. 92 . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?) 1770; died at Vienna, March 26, 1827.)

The first sketches of this symphony were made by Beethoven probably before 1811 or even 1810. Several of them in the sketch-book that belonged to Petter of Vienna, and was analyzed by Nottebohm, were for the first movement. Two sketches for the famous allegretto are mingled with phrases of the Quartet in C major, Op. 59, No. 3, dedicated in 1808 to Count Rasoumoffsky. One of the two bears the title: "Anfang. Variations." There is a sketch for the Scherzo, first in F major, then in C major, with the indication: "Second part." Another sketch for the Scherzo bears a general resemblance to the beginning of the "Dance of Peasants" in the Pastoral Symphony, for which reason it was rejected. In one of the sketches for the Finale Beethoven wrote: "Goes at first in F-sharp minor, then in C-sharp minor." He preserved this modulation, but he did not use the theme to which the indication was attached. Another motive in the Finale as sketched was the Irish air, "Nora Creina," for which he wrote an accompaniment at the request of George Thomson, the collector of Scottish, Welsh, and Irish melodies.

Thayer states that Beethoven began the composition of the Seventh Symphony in the spring of 1812. Prod'homme believes that the work was begun in the winter of 1811–12. The autograph manuscript that belongs to the Mendelssohn family of Berlin bears the inscription: "Sinfonie. L. v. Bthvn 1812 13ten M." A clumsy binder cut the paper so that only the first line of the *M* is to be seen. There was therefore a dispute as to whether the month were May, June, or July. Beethoven wrote to Varena on May 8, 1812: "I promise you immediately a wholly new symphony for the next Academy, and, as I now have opportunity, the copying will not cost you a heller." He wrote on July 19: "A new symphony is now ready. As the Archduke Rudolph will have it copied, you will be at no expense in the matter." It is generally believed that the symphony was completed May 13, in the hope that it would be performed at a concert of Whitsuntide.

Other works composed in 1812 were the Eighth Symphony, a piano-

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forte trio in one movement (B-flat major), three equale for four trombones, the sonata in G major for pianoforte and violin, Op. 96, some of the Irish and Welsh melodies for Thomson.

The score of the symphony was dedicated to the Count Moritz von Fries and published in 1816. The edition for the pianoforte was dedicated to the Tsarina Elizabeth Alexiewna of All the Russias.

The first performance in Boston was at a concert of the Boston Academy, November 25, 1843.

The first performance in New York was at a concert of the Philharmonic Society, November 18, 1843, when Mr. U. C. Hill conducted.

The first performance in Leipsic was on December 12, 1816. The symphony was repeated "by general request" on April 23, 1817, and a third soon followed. Yet Friedrich Wieck, the father of Clara Schumann, could find nothing in the music, and he declared that musicians, critics, amateurs, and frankly unmusical persons were unanimous in the opinion that this symphony, especially the first movement and the finale, had been composed in a lamentable state of drunkenness (*trunkenen Zustand*); it lacked melody, etc.

Other first performances: London, June 9, 1817 (Philharmonic Society). Only the allegretto found favor with the critics. Paris,—the allegretto was performed at the Concerts Spirituels of the Opéra in 1821, and it was substituted for the larghetto of the Second Symphony, in D major. In 1828 the Seventh Symphony, as a whole, was played in a transcription for the pianoforte, eight hands, April 20, by Bertini (the transcriber), Liszt, Sowinski, and Schunke. The first orchestral performance of the whole was by the Société des Concerts, March 1, 1829, under the direction of Habeneck. St. Petersburg, March 6, 1840. Moscow, December 28, 1860. In Italy the Società orchestrale romana performed the symphony seven times during the years 1874–98.

The symphony has been played at Colonne concerts in Paris twenty times from February 8, 1874, to December, 1905. It has been played thirty-five times at Lamoureux concerts in Paris from October 23, 1881, to March 17, 1906. The symphony was "danced" by Miss Isadora

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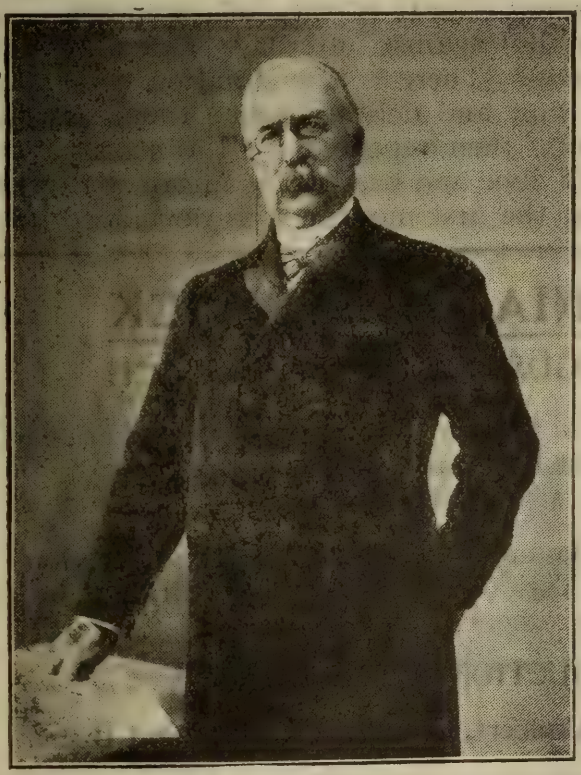
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Duncan at the Trocadéro, Paris, in 1904, when Mr. Laporte conducted Colonne's orchestra.

Beethoven gave a name, "Pastoral," to his Sixth Symphony. He went so far as to sketch a simple programme, but he added this caution for the benefit of those who are eager to find in music anything or everything except the music itself: "Rather the expression of the received impression than painting." Now the Seventh Symphony is a return to absolute music, the most elevated, the most abstract.

Yet see what commentators have found in this same Seventh Symphony.

One finds a new pastoral symphony; another, a new "Eroica." Alberti is sure that it is a description of the joy of Germany delivered from the French yoke. Nohl shakes his head and swears it is a knightly festival. Marx is inclined to think that the music describes a Southern race, brave and war-like, such as the ancient Moors of Spain. An old edition of the symphony gave this programme: "Arrival of the Villagers; Nuptial Benediction; The Bride's Procession; The Wedding Feast. Did not Schumann discover in the second movement the marriage ceremony of a village couple? D'Ortigue found that the andante pictured a procession in an old cathedral or in the catacombs; while Dürenberg, a more cheerful person, prefers to call it the love-dream of a sumptuous odalisque. The Finale has many meanings: a battle of giants or warriors of the North returning to their country after the fight; a feast of Bacchus or an orgy of villagers after a wedding. Oulibicheff goes so far as to say that Beethoven portrayed in this Finale a drunken revel,



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to express the disgust excited in him by such popular recreations. Even Wagner writes hysterically about this symphony as "the apotheosis of the dance," and he reminds a friend of the "Strömkarl" of Sweden, who knows eleven variations, and mortals should dance to only ten of them: the eleventh belongs to the Night spirit and his crew, and, if any one plays it, tables and benches, cans and cups, the grandmother, the blind and lame, yea, the children in the cradle, fall to dancing. "The last movement of the Seventh Symphony," says Wagner, "is this eleventh variation."

In these days the first question asked about absolute music is, "What does it mean?" The symphonic poem is free and unbridled in choice of subject and purpose. The composer may attempt to reproduce in tones the impression made on him by scenery, picture, book, man, statue. He is "playing the plate," like the æsthete-pianist in *Punch*.

But why should anything be read into the music of this Seventh Symphony? It may be that the Abbé Stadler was right in saying that the theme of the trio in the third movement is an old pilgrim hymn of Lower Austria, but the statement is of only antiquarian interest.

To them that wish to read the noblest and most poetic appreciation of the symphony, the essay of Berlioz will bring unfailing delight. Such music needs no analysis: it escapes the commentator. As the landscape is in the eye of the beholder, so the symphony is in the ear of the hearer.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings.

I. The first movement opens with an Introduction, poco sostenuto, A major, 4–4. A melodic phrase is given to the oboe, then clarinets, horns, bassoons, against crashing chords of the full orchestra. This figure is worked contrapuntally against alternate ascending scale passages in violins and in basses. There is a modulation to C major. A more melodious motive, a slow and delicate dance theme, is given out by wood-wind instruments, then repeated by the strings, while double-basses, alternating with oboe and bassoon, maintain a rhythmic accompaniment. (A theme of the first movement is developed out of

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this rhythmic figure, and some go so far as to say that all the movements of this symphony are in the closest relationship with this same figure.) The initial motive is developed by the whole orchestra fortissimo, A major; there is a repetition of the second theme, F major; and a short coda leads to the main portion of the movement.

This main body, Vivace, A major, 6–8, is distinguished by the persistency of the rhythm of the "dotted triplet." The tripping first theme is announced, piano, by wood-wind instruments and horns, accompanied by the strings. It is repeated by the full orchestra fortissimo. The second theme, of like rhythm and hardly distinguishable from the first, enters piano in the strings, C-sharp minor, goes through E-flat major in the wood-wind to E major in the full orchestra, and ends quietly in C major. The conclusion theme is made up of figures taken from the first. The first part of the movement is repeated. The free fantasia is long and elaborate. The third section is in orthodox relationship with the first, although the first theme is developed at greater length. The coda is rather long.

II. Allegretto, A minor, 2–4. The movement begins with a solemn first theme played in harmony by violas, violoncellos, and double-basses. The strongly marked rhythm goes almost throughout the whole movement. The second violins take up the theme, and violas and violoncellos sing a counter-theme. The first violins now have the chief theme, while the second violins play the counter-theme. At last wood-wind instruments and horns sound the solemn, march-like motive, and the counter-theme is given to the first violins. The rhythm of the accompaniment grows more and more animated with the entrance in turn of each voice. A tuneful second theme, A major, is given to wood-wind instruments against arpeggios for the first violins, while the persistent rhythm is kept up by the basses. There is a modulation to C major, and a short transition passage leads to the second part. This is a repetition of the counter-theme in wood-wind instruments against the first theme in the basses and figuration for the other strings. There is a short fugato on the same theme, and the second theme enters as before. There is a short coda.

III. The third movement, Presto, F major, 3–4, is a brilliant scherzo.

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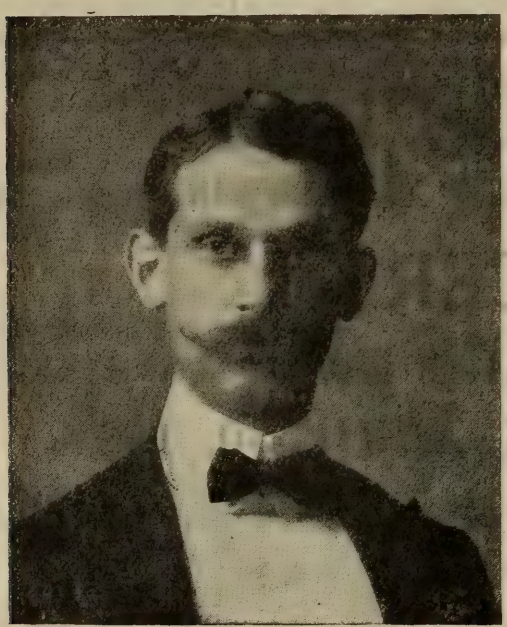
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The theme of the trio, assai meno presto, D major, 3–4, is said to be that of an old pilgrim hymn in Lower Austria. "This scherzo in F major is noteworthy for the tendency the harmony has to fall back into the principal key of the symphony, A major." A high-sustained A runs through the trio.

IV. The Finale, Allegro con brio, A major, 2–4, is a wild rondo on two themes. Here, according to Mr. Prod'homme and others, as Beethoven achieved in the Scherzo the highest and fullest expression of exuberant joy,—"unbuttoned joy," as the composer himself would have said,—so in the Finale the joy becomes orgiastic. The furious, bacchantic first theme is repeated after the exposition, and there is a sort of coda to it, "as a chorus might follow upon the stanzas of a song." There is imitative contrapuntal development of a figure taken from the bacchantic theme. A second theme of a more delicate nature is announced by the strings and then given to wind instruments. There are strong accents in this theme, accents emphasized by full orchestra, on the second beat of the measure. Brilliant passage-work of the orchestra, constantly increasing in strength, includes a figure from the first theme. There is a repeat. The first theme is then developed in an elaborate manner, but the theme itself returns, so that the rondo character is preserved. There is a return to the first theme in A major. The third part of the movement is practically a repetition of the first, but the second theme is now in A minor. There is a long coda with a development of the figure from the first theme over a bass which changes from E to D-sharp and back again. The concluding passage of the theme is used fortissimo, and the movement ends with a return of the conspicuous figure from the main theme.

Miss Isadora Duncan, assisted by the Symphony Orchestra of New York, Mr. Walter Damrosch conductor, danced the Seventh Symphony in the Metropolitan Opera House, New York, November 6, 1908. While Mr. H. E. Krehbiel in the *Tribune* of November 7 deplored the fact that this music was chosen to display Miss Duncan's art, he declared that her



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exhibition was "dignified, beautiful, moving," and he made these remarks, which are now pertinent:—

"The suggestion to use Beethoven's A major symphony as an accompaniment to a pantomimic dance evidently came from Wagner, who once, descanting on its superbly rhythmical character, spoke of it as the 'apotheosis of the dance, the ideal embodiment in tones of bodily movements.' It is not the first time that it has occurred to some one to associate a plastically delineative art with Beethoven's symphonic music; but heretofore the purpose has been to help to an appreciation of the beauty and significance of the music, not to make the music a help to an appreciation of the art arbitrarily consorted with it. Years ago in Germany the experiment was tried of accompanying the 'Pastoral' symphony with a series of panoramic paintings. The 'Pastoral' symphony is programmatic music of a pretty obvious sort, with its imitations of nature's voices; but the experiment was a failure because the listeners who loved the music did not want to have imagination and emotion fettered by the pictures presented to another sense. The same objection militates against Miss Duncan's pantomimic interpretation of the seventh symphony, though in a less degree, perhaps, because that interpretation is sufficiently vague to leave the imagination free; but it does disturb perfect appreciation of the music which is here sufficient unto itself.

"It is a pleasure to recognize great beauty, exquisite grace and eloquent expressiveness in Miss Duncan's art. It is easy to ridicule her claim that she is reviving an art which was cultivated by the Greeks two millenniums ago, but one possessed of artistic sensibilities cannot see her without feeling some of the enthusiasm which fired the mind of Charles Kingsley at the mere imagining of what the ancient dance was —'in which every motion was a word, and rest as eloquent as motion; in which every attitude was a fresh motion for a sculptor of the purest school, and the highest physical activity was manifested, not, as in coarse pantomime, in fantastic bounds and unnatural distortions, but in perpetual, delicate modulations of a stately and self-sustained grace.' We can scarcely think of a happier description than this of Miss Duncan's art. When applied to so extended a work as a symphony, however,

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it necessarily loses consistency, becomes diffuse. Her notion of Beethoven's instrumental poem seems to be something like that of Professor Ludwig Bischoff, one of the early antagonists of Wagner, and the one to whom we owe the phrase 'music of the future.' In a programme written more than a generation ago he treated the work very happily as a sequel to the 'Pastoral' symphony, conjuring up pictures of the autumnal merrymakings of the gleaners and vine-dressers, the tender melancholy of a lovelorn youth (here, in the allegretto, is where Miss Duncan entered the wordless play yesterday), the pious canticle of joy and gratitude for Nature's loveliness and Nature's gifts, and the final outburst when 'Joy beckons again and the dance melodies float out upon the air and none stands idle; the ground trembles, joyous shouts sound through the merry din and old and young are borne off in the mazes.' All this is fanciful, of course, but Miss Duncan made it seem very real and natural. Her finale was a classic bacchanale in which there floated past the vision scores of the pictures with which ancient art has made us familiar, their beauty enhanced by the exquisitely rhythmic movements of the dancer's body. No doubt there were many who went to yesterday's exhibition filled merely with curiosity; if so, they surely remained to wonder and admire."

Mr. Ossip Gabrilowitsch was born, the son of a lawyer, at St. Petersburg on January 26, 1878. When he was six years old, he received his first piano lessons from his brother. Rubinstein advised the parents to allow their son to be a professional pianist. Ossip then studied under Tolstoff at the St. Petersburg Conservatory. When he was sixteen, he had taken many prizes, among them the Rubinstein prize. In St. Petersburg he was constantly under the supervision of Rubinstein himself. In 1894 Mr. Gabrilowitsch went to Vienna, where he studied the pianoforte with Leschetitzky and composition with Nawratil. In 1898 he began his career as a virtuoso. His first appearance in America was at New York, November 12, 1900. His first appearance in Boston was at a Kneisel concert, November

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19, 1900 (Arensky's Trio in D minor and Brahms's Quintet in F minor, Op. 31). He played Tschaikowsky's Concerto in B-flat minor and Liszt's Hungarian Fantaisie at a charity concert in Symphony Hall, December 16, 1900, and he gave recitals in Boston, January 2,* March 9, March 22, 1901. He played at a Kneisel concert in Boston, November 17, 1902 (Schubert's Trio in B-flat major), and gave recitals, April 18 and 22, 1903. He visited Boston again in the season of 1906–07: Kneisel Quartet Concert, November 6 (Beethoven's pianoforte trio in E-flat major, Op. 70, No. 2); Boston Symphony Quartet, February 25, 1907 (Fauré's sonata for pianoforte and violin, A major, with Mr. Willy Hess; Schumann's pianoforte trio in F major, Op. 80, with Messrs. W. Hess and Warnke); recitals, November 17, 1906, January 7, February 20, 1907.

His first appearance with the Boston Symphony Orchestra in Boston was on February 16, 1907 (Brahms's pianoforte concerto, B-flat major, No. 2, Op. 83). He was engaged to play with the orchestra in January, 1903, but was prevented from fulfilling the engagement.

He has played these compositions of his own in Boston: Gavotte, D minor (January 2, 1901); Caprice-Burlesque (March 9, 1901); Petite Sérénade (March 22, 1901); Caprice-Burlesque—by request—(April 22, 1903); Thème varié, Op. 4 (November 17, 1906).

Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,† 1840; died at St. Petersburg, November 6, 1893.)

The very first performance of this concerto in public was at Boston in Music Hall, October 25, 1875, when Hans von Bülow was the pianist.

In 1874 Tschaikowsky was a teacher of theory at the Moscow Con-

*The date January 3 in the Programme Book of February 16, 1907, is incorrect.

†Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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servatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on February 21, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, February 2, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I need the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say

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that an interior voice protested against the choice of NicholasRubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874 we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend,

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how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein: that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wrong and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing up, that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready

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at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

Tschaikowsky erased the name of Nicholas Rubinstein from the score, and inserted in the dedication the name of Hans von Bülow, whom he had not yet seen; but Klindworth had told him of von Bülow's interest in his works and his efforts to make them known in Germany. Von Bülow acknowledged the compliment, and in a warm letter of thanks praised the concerto, which he called the "fullest" work by Tschaikowsky yet known to him: "The ideas are so original, so noble, so powerful; the details are so interesting, and though there are many of them they do not impair the clearness and the unity of the work. The form is so mature, ripe, distinguished for style, for intention and labor are everywhere concealed. I should weary you if I were to enumerate all the characteristics of your work, characteristics which compel me to congratulate equally the composer as well as all those who shall enjoy actively or passively (respectively) the work."

For a long time Tschaikowsky was sore in heart, wounded by his friend. In 1878 Nicholas had the manliness to confess his error; and as a proof of his good will he studied the concerto and played it often and brilliantly in Russia and beyond the boundaries, as at the Paris Exhibition of 1878.

Other works of 1874–75 by Tschaikowsky were Symphony No. 3; "Sérénade Mélancolique," Op. 26, for violin and orchestra; six piano pieces, Op. 19; six songs, Op. 25; six songs, Op. 27; six songs, Op. 28.

The first performance of this concerto, as I have said, was at Boston, Mass., in Music Hall, October 25, 1875. Von Bülow was the pianist, and the concert was the fifth of his series. Mr. B. J. Lang was the conductor. The programme was as follows:—

PART I.

Overture, "Jessonda" *Spohr*
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PART II.

Sonata quasi Fantasia (Moonlight Sonata) *Beethoven*
HANS VON BÜLOW.

Overture, "Prometheus" *Beethoven*
ORCHESTRA.

Grand Fantaisie (Op. 15) in C major *Schubert*
(Arranged for piano and orchestra by LISZT.)
HANS VON BÜLOW.

Wedding March *Mendelssohn*
ORCHESTRA.

The programme contained this astonishing announcement:—

"The above grand composition of Tschaikowsky, the most eminent Russian *maestro* of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest."

Von Bülow sent Tschaikowsky a telegram announcing the brilliant success of his work. Of course, this news gratified the composer; but just then he happened to be very short of money, and it was not without some compunction that he spent it all in answering the message.

The concerto was played again at the matinée, October 30. The orchestra during the engagement was small; there were only four first violins. The concerto was well received, and one critic discovered that the first movement was not in "the classical concerto spirit."

The concerto has been played at these concerts by Mr. Lang (1885), Mme. Hopekirk (1891), Mr. Sieveking (1896), Mr. Joseffy (1898), Mr. Slivinski (1901), Mr. Randolph (1902), Mr. Bauer (1903), Mme. Samaroff (February 9, 1907).

Von Bülow was an admirer of Tschaikowsky before as well as after he played the concerto in Boston. In a letter dated Milan, May 21, 22, 1874, he spoke warmly of a string quartet, two symphonies, some piano pieces, and above all of an "uncommonly interesting" overture, "Romeo and Juliet," which was "conspicuous for originality and wealth of



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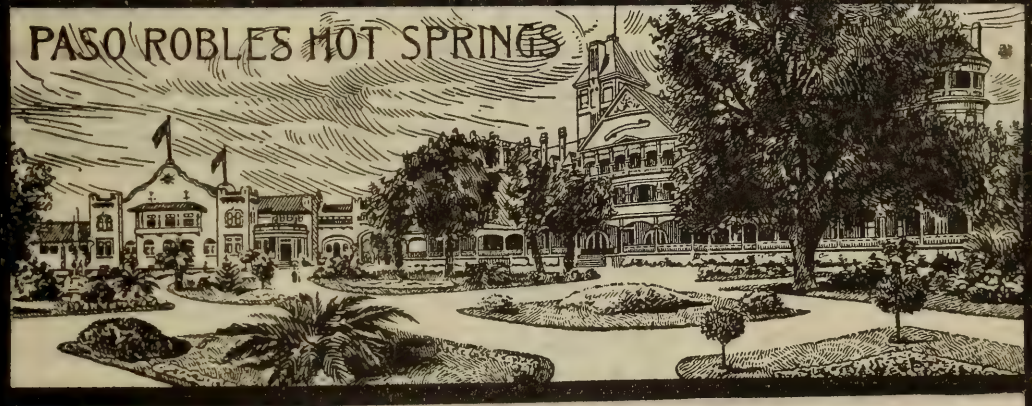
melody." He hoped that Tschaikowsky's versatility would prevent him from sharing the fate of Glinka,—neglect in foreign lands. Four years later von Bülow wrote from London to the *Signale*, and after some words about the reception by the London audience of a set of variations for piano by Tschaikowsky (Op. 19, No. 6) he hailed the composer as a "true tone-poet, *sit venia verbo*." He spoke of the composer's wretched health, and then said: "His new string quartet in E-flat minor, his second symphony, his fantaisie, 'Francesca da Rimini,' have enchanted my somewhat used-up ears by their freshness, power, depth, originality." Nor was von Bülow ever weary of playing this same concerto. He as well as Liszt was deeply interested in the younger Russians, and, as conductor of the Meiningen orchestra, this "Achilles of propagandists" gave Russian concerts in Germany with the hope of breaking down a contumacy that still flourishes in certain parts of Germany (see Liszt's letter to the Countess Mercy-Argenteau, January 20, 1885).

Nor was ingratitude a characteristic of Tschaikowsky, who was in turn one of the most lovable of men. In an account of his visit to Hamburg in 1888 he speaks of von Bülow: "He had in time past done me invaluable service, and I considered myself forever in his debt."

The first performance of the concerto in Russia was by Kross at a concert of the Russian Musical Society, St. Petersburg, November 1, 1875. The first performance in Moscow was November 21, 1875, when Serg Tanéïeff,* the favorite pupil of Nicholas Rubinstein and Tschaikowsky, was the pianist.

Modest Tschaikowsky says nothing about the first performance in Boston, but he quotes from a letter written by his brother to Rimsky-Korsakoff and dated Moscow, November 12, 1875, in which Peter mentions the receipt a few days before of a lot of clippings from

* Tanéïeff's Symphony in C, No. 1, and overture to "The Oresteia" have been played in Boston by the Boston Symphony Orchestra.



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American newspapers sent by von Bülow. "The Americans think," wrote Peter, "that the first movement of my concerto 'suffers in consequence of the absence of a central idea,' . . . and in the Finale this reviewer has found 'syncopation in trills, spasmodic pauses in the theme, and disturbing octave-passages!' Think what healthy appetites these Americans must have: each time Bülow was obliged to repeat the whole Finale of my concerto! Nothing like this happens in our country!"

Modest tells us that the chief theme of the first allegro is a tune that his brother heard sung by a blind beggar at Kamenka,* and that the irresistibly gay tune introduced in the lively episode of the second movement is that of a French song, "Il faut s'amuser, danser, et rire," "which brother Anatol and I in the early seventies used continually to troll, and hum, and whistle in memory of a bewitching singer." This last tune bears a grotesque resemblance in notation, rhythm, and general character to that of "The Irish Christening at Tipperary," † by Dan Maguinnis, once a favorite comedian at the Boston Theatre.

The first movement begins with a long introduction, Andante non troppo e molto maestoso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, Allegro con spirito, 4-4. The chief theme is the beggar tune above mentioned, a tune in nervous rhythm, given out by the pianoforte. The rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an

* Tschaikowsky wrote from Brailow to Mrs. von Meck (May 21, 1879): "I have just been in the abbey church. A crowd had gathered in the church as well as in the courtyard. I heard the 'lyre-song' of the blind; it is so called on account of the accompanying instrument, the lyre, which, by the way, has nothing in common with the classic instrument. It is remarkable that in Little Russia all blind singers sing the same tune with the same refrain. I used a portion of this refrain in the first movement of my pianoforte concerto." Tschaikowsky gives the tune in notation. The lyre of Little Russia is an instrument of three strings, and is not unlike the instrument known formerly in Italy as the *lyra tedesca* or *lyra rustica*."

† The air is first heard with the words:—

'Twas down in that place Tipperary,
Where they're so airy and so contrary,
They cut up the devil's figary,
When they christened my beautiful boy.
In the corner the piper sat winkin'
And a-blinkin' and a-thinkin',
And a noggin of punch he was drinkin'
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expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav. dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

"Waldweben," from "Siegfried," Act II., Scene 2.

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" (Life and Stir of the Forest). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

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Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy * makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafnir is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

* The spelling of the names of certain characters of the "Ring" is of Mr. Shaw's invention

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He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in 'cellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

OVERTURE TO THE OPERA "TANNHÄUSER" . . RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf,

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His voice is wonderfully resonant, the tones are big and mellow. His splendid reading of the Prologue from "Pagliacci" was a revelation. — *Washington (D.C.) Times, October 16, 1908.*

Mr. Hastings has a voice of fine timbre, well poised and of fine breath control — a splendid example of correct tone placing and the modern idea of vocal training. — *The News, South Bend, Ind., Nov mber 10, 1908.*

Mr. Hastings has an exceptionally fine voice, large, resonant, and wonderfully free. — *Evening Wisconsin, Milwaukee, Wis., November 11, 1908.*

Mr. Hastings studied with Frank E. Morse, Steinert Hall, Boston.

Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir

töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

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I. Andante non troppo e molto maestoso.
Allegro con spirito.
II. Andantino semplice.
Allegro vivace assai.
III. Allegro con fuoco.

Wagner . . . "Waldweben" ("Life and Stir of the Forest") from "Siegfried," Act II.

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

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SYMPHONY NO. 5, IN C MINOR, OP. 67 . . . LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera,

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chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing "Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively

where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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painting and brilliant thoughts and figures; and this, a pastoral symphony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a "Gloria"—and the "Sanctus," and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known,

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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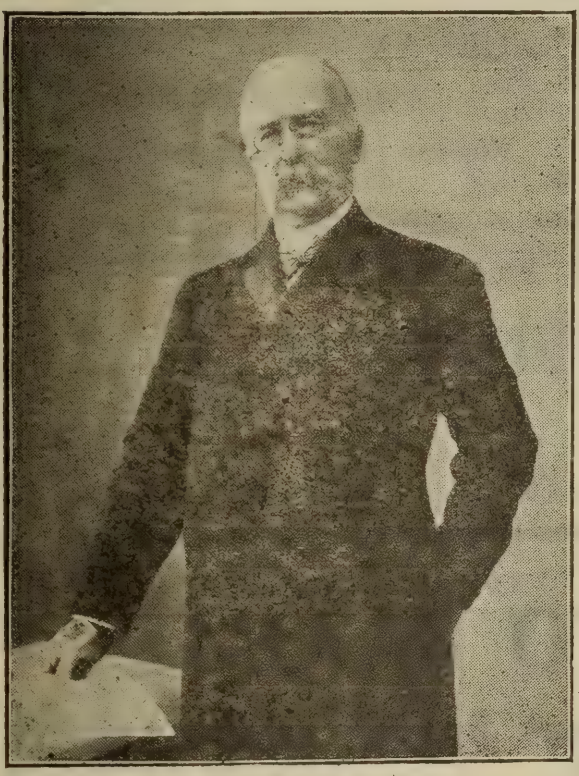
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and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

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wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio" *—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmoney end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to tri-

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umphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

Mr. Ossip Gabrilowitsch was born, the son of a lawyer, at St. Petersburg on January 26, 1878. When he was six years old, he received his first piano lessons from his brother. Rubinstein advised the parents to allow their son to be a professional pianist. Ossip then studied under Tolstoff at the St. Petersburg Conservatory. When he was sixteen, he had taken many prizes, among them the Rubinstein prize. In St. Petersburg he was constantly under the supervision of Rubinstein himself. In 1894 Mr. Gabrilowitsch went to Vienna, where he studied the pianoforte with Leschetitzky and composition with Nawratil. In 1898 he began his career as a virtuoso. His first appearance in America was at New York, November 12, 1900.

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His first appearance in Boston was at a Kneisel concert, November 19, 1900 (Arensky's Trio in D minor and Brahms's Quintet in F minor, Op. 31). He played Tschaikowsky's Concerto in B-flat minor and Liszt's Hungarian Fantaisie at a charity concert in Symphony Hall, December 16, 1900, and he gave recitals in Boston, January 2,* March 9, March 22, 1901. He played at a Kneisel concert in Boston, November 17, 1902 (Schubert's Trio in B-flat major), and gave recitals, April 18 and 22, 1903. He visited Boston again in the season of 1906–07: Kneisel Quartet Concert, November 6 (Beethoven's pianoforte trio in E-flat major, Op. 70, No. 2); Boston Symphony Quartet, February 25, 1907 (Fauré's sonata for pianoforte and violin, A major, with Mr. Willy Hess; Schumann's pianoforte trio in F major, Op. 80, with Messrs. W. Hess and Warnke); recitals, November 17, 1906, January 7, February 20, 1907.

His first appearance with the Boston Symphony Orchestra in Boston was on February 16, 1907 (Brahms's pianoforte concerto, B-flat major, No. 2, Op. 83). He was engaged to play with the orchestra in January, 1903, but was prevented from fulfilling the engagement.

He has played these compositions of his own in Boston: Gavotte, D minor (January 2, 1901); Caprice-Burlesque (March 9, 1901); Petite Sérénade (March 22, 1901); Caprice-Burlesque—by request—(April 22, 1903); Thème varié, Op. 4 (November 17, 1906).

Concerto for Pianoforte, No. 1, in B-flat minor, Op. 23.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,† 1840; died at St. Petersburg, November 6, 1893.)

The very first performance of this concerto in public was at Boston in Music Hall, October 25, 1875, when Hans von Bülow was the pianist.

*The date January 3 in the Programme Book of February 16, 1907, is incorrect.

† Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's Life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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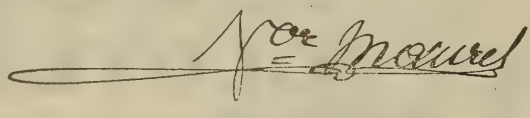
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Your country has produced some excellent pianofortes, and I do not wish to seem to say anything derogatory of any of them, but my personal preference among the great makes decidedly favors the Weber.

Yours very truly,



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In 1874 Tschaikowsky was a teacher of theory at the Moscow Conservatory. (He began his duties at that institution in 1866 at a salary of thirty dollars a month.) On December 13, 1874, he wrote to his brother Anatol: "I am wholly absorbed in the composition of a pianoforte concerto, and I am very anxious that Rubinstein (Nicholas) should play it in his concert. I make slow progress with the work, and without real success; but I stick fast to my principles, and cudgel my brain to subtilize pianoforte passages: as a result I am somewhat nervous, so that I should much like to make a trip to Kieff for the purpose of diversion."

The orchestration of the concerto was finished on February 21, 1875; but before that date he played the work to Nicholas Rubinstein. The episode is one of the most singular in the history of this strangely sensitive composer. He described it in a letter written to Nadeshda Filaretowna von Meck, the rich widow who admired Tschaikowsky's music so warmly that in 1877 she determined to give him a sum of six thousand roubles annually, that he might compose without cark or care. They never met. Never did either one hear the voice of the other; but they exchanged letters frequently, and to her Tschaikowsky unbared his perturbed soul. This letter is dated San Remo, February 2, 1878. It has at last been published in Modest Tschaikowsky's Life of his famous brother.

"In December, 1874, I had written a pianoforte concerto. As I am not a pianist, I thought it necessary to ask a virtuoso what was technically unplayable in the work, thankless, or ineffective. I need the advice of a severe critic who at the same time was friendly disposed toward me. Without going too much into detail, I must frankly say that an interior voice protested against the choice of Nicholas Rubinstein as a judge over the mechanical side of my work. But he was the best pianist in Moscow, and also a most excellent musician; I was told that he would take it ill from me if he should learn that I had passed him by and shown the concerto to another; so I determined to ask him to hear it and criticise the pianoforte part.

"On Christmas Eve, 1874 we were all invited to Albrecht's, and Nicholas asked me, before we should go there, to play the concerto in a

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class-room of the Conservatory. We agreed to it. I took my manuscript, and Nicholas and Hubert came. Hubert is a mighty good and shrewd fellow, but he is not a bit independent; he is garrulous and verbose; he must always make a long preface to 'yes' or 'no'; he is not capable of expressing an opinion in decisive, unmistakable form; and he is always on the side of the stronger, whoever he may chance to be. I must add that this does not come from cowardice, but only from natural unstableness.

"I played through the first movement. Not a criticism, not a word. You know how foolish you feel, if you invite one to partake of a meal provided by your own hands, and the friend eats and—is silent! 'At least say something, scold me good-naturedly, but for God's sake speak, only speak, whatever you may say!' Rubinstein said nothing. He was preparing his thunder-storm; and Hubert was waiting to see how things would go before he should jump to one side or the other. The matter was right here: I did not need any judgment on the artistic form of my work; there was question only about mechanical details. This silence of Rubinstein said much. It said to me at once: 'Dear friend, how can I talk about details when I dislike your composition as a whole?' But I kept my temper and played the concerto through. Again silence.

"'Well?' I said, and stood up. Then burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my concerto was utterly worthless, absolutely unplayable; passages were so commonplace and awkward that they could not be improved; the piece as a whole was bad, trivial, vulgar. I had stolen this from that one and that from this one; so only two or three pages were good for anything, while the others should be wiped out or radically rewritten. 'For instance, that! What is it, anyhow?' (And then he caricatured the passage on the pianoforte.) 'And this? Is it possible?' and so on, and so on. I cannot reproduce for you the main thing, the tones in which he said all this. An impartial



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bystander would necessarily have believed that I was a stupid, ignorant, conceited note-scratcher, who was so impudent as to show his scribble to a celebrated man.

"Hubert was staggered by my silence, and he probably wondered how a man who had already written so many works and was a teacher of composition at the Moscow Conservatory could keep still during such a moral lecture or refrain from contradiction,—a moral lecture that no one should have delivered to a student without first examining carefully his work. And then Hubert began to annotate Rubinstein; that is, he incorporated Rubinstein's opinions, but sought to clothe in milder words what Nicholas had harshly said. I was not only astonished by this behavior: I felt myself wrong and offended. I needed friendly advice and criticism, and I shall always need it; but here was not a trace of friendliness. It was the cursing, the blowing up, that sorely wounded me. I left the room silently and went upstairs. I was so excited and angry that I could not speak. Rubinstein soon came up, and called me into a remote room, for he noticed that I was heavily cast-down. There he repeated that my concerto was impossible, pointed out many passages which needed thorough revision, and added that he would play the concerto in public if these changes were ready at a certain time. 'I shall not change a single note,' I answered, 'and I shall publish the concerto exactly as it now is.' And this, indeed, I did."

The first movement begins with a long introduction, Andante non troppo e molto maestoso, 3-4, which is based and developed on its own peculiar theme. After a short prelude in B-flat minor by full orchestra there is modulation to D-flat major. The stately theme is sung by first violins and 'cellos in octaves; wood-wind and horns furnish a background, and full chords are swept by the pianist. The pianoforte repeats and varies the theme, which leads to a cadenza; and after a series of imitations between pianoforte and orchestra the great theme is proclaimed by all the violins, violas, and 'cellos in double octaves. There is a short coda. Harmonies in the brass lead to the key of B-flat minor and the main body of the first movement, Allegro con spirito, 4-4. The



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rhythmic movement in the course of the dialogue between solo instrument and orchestra is hurried into sixteenths. Then follows an episode with the second theme, an expressive melody announced by wood-wind and horns. A subsidiary and sensuous theme in A-flat major is whispered by the muted strings. The second theme is developed and led to a mighty conclusion in C minor. The sensuous theme reappears, is developed at length, and there is a return to the beggar melody. In the free fantasia the second theme is worked out at length to a powerful climax. The pianoforte attacks a formidable cadenza on figures from this theme. The sensuous, caressing melody reappears near the end, and swells to fortissimo.

The second movement, Andantino semplice, D-flat major, 6-8, is a combination of slow movement and scherzo. The first theme is a lullaby, sung by the flute and repeated by the pianoforte. The second theme, chiefly in D major, is of a curious pastoral nature, and is given out by oboe, clarinets, bassoons. The first theme returns in the 'cellos. The second part of the movement is of scherzo character. Violas and 'cellos play the French "chanson." After a cadenza of the pianoforte the lullaby melody returns in D-flat major and is developed.

The Finale: Allegro con fuoco, B-flat minor, 3-4, is a rondo on three themes. After four measures of orchestral introduction the pianoforte announces the chief melody, a wild and characteristic Slav. dance. The second theme is also exceedingly characteristic. After the exposition by the orchestra it is developed for a short time, and suddenly the third theme (violins) enters. After development according to the rules of

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the rondo, the tempo is changed to allegro vivo, and a coda on the first theme brings the end.

The orchestral part of the concerto is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, a set of three kettledrums, and strings.

"WALDWEBEN," FROM "SIEGFRIED," ACT II., SCENE 2.

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" (Life and Stir of the Forest). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy * makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and

* The spelling of the names of certain characters of the "Ring" is of Mr. Shaw's invention

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deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafnir is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

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His voice is wonderfully resonant, the tones are big and mellow. His splendid reading of the Prologue from "Pagliacci" was a revelation. — *Washington (D.C.) Times, October 16, 1908.*

Mr. Hastings has a voice of fine timbre, well poised and of fine breath control — a splendid example of correct tone placing and the modern idea of vocal training. — *The News, South Bend, Ind., Nov mber 10, 1908.*

Mr. Hastings has an exceptionally fine voice, large, resonant, and wonderfully free. — *Evening Wisconsin, Milwaukee, Wis., November 11, 1908.*

Mr. Hastings studied with Frank E. Morse, Steinert Hall, Boston.

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in 'cellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

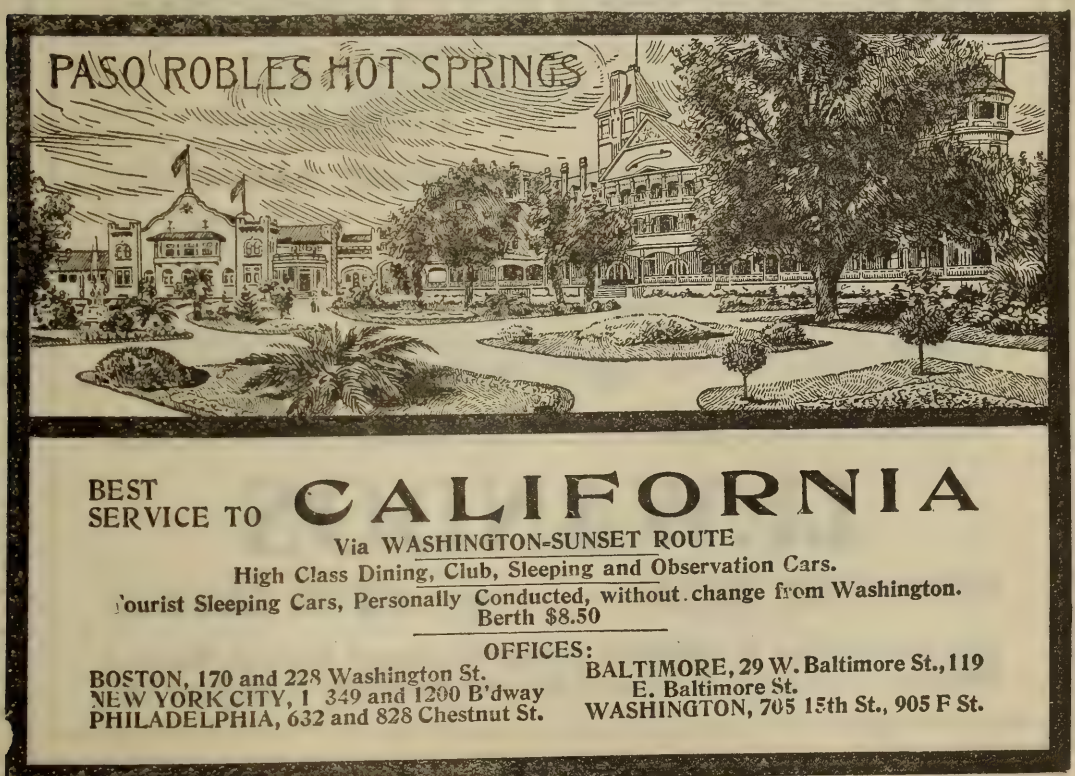
The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.



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Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

Part I.

Prelude to "Die Meistersinger zu Nürnberg" (new) *Wagner*

"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra *Weissheimer*

Sung by Mr. Rübsamen.

Concerto in A major (No. 2) for Piano *Liszt*

Mr. v. Bülow.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra *Weissheimer*

Part II.

"Ritter Toggenburg," Symphony in one movement (five sections) *Weissheimer*

Chorus, "Trocknet nicht" *Weissheimer*

Chorus, "Frühlingslied" *Weissheimer*

The duet sung by Miss Lessiak and Mr. John.

Overture to the opera "Tannhäuser" *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-

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out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp 200–210.

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he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

*See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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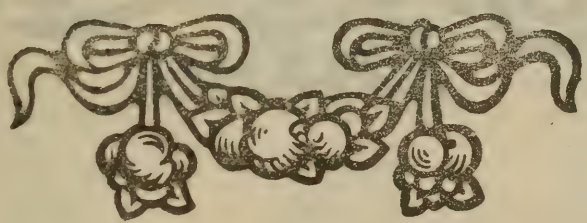
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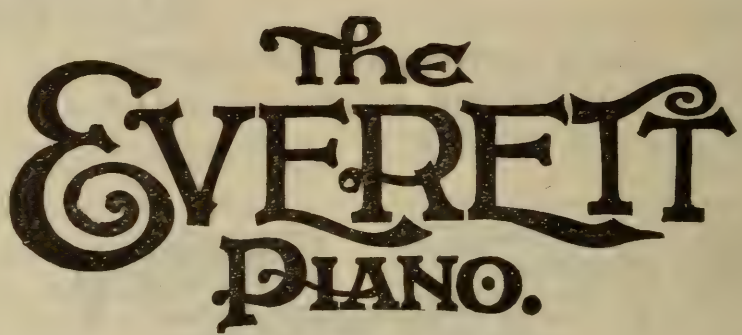
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Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

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PROGRAMME.

Smetana . "The Moldau," Symphonic Poem (No. 2 of the cycle "My Country")

The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vyšehrad motive.

Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74

Died November 6, 1893.

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Beethoven Concerto in D major for Violin, Op. 61

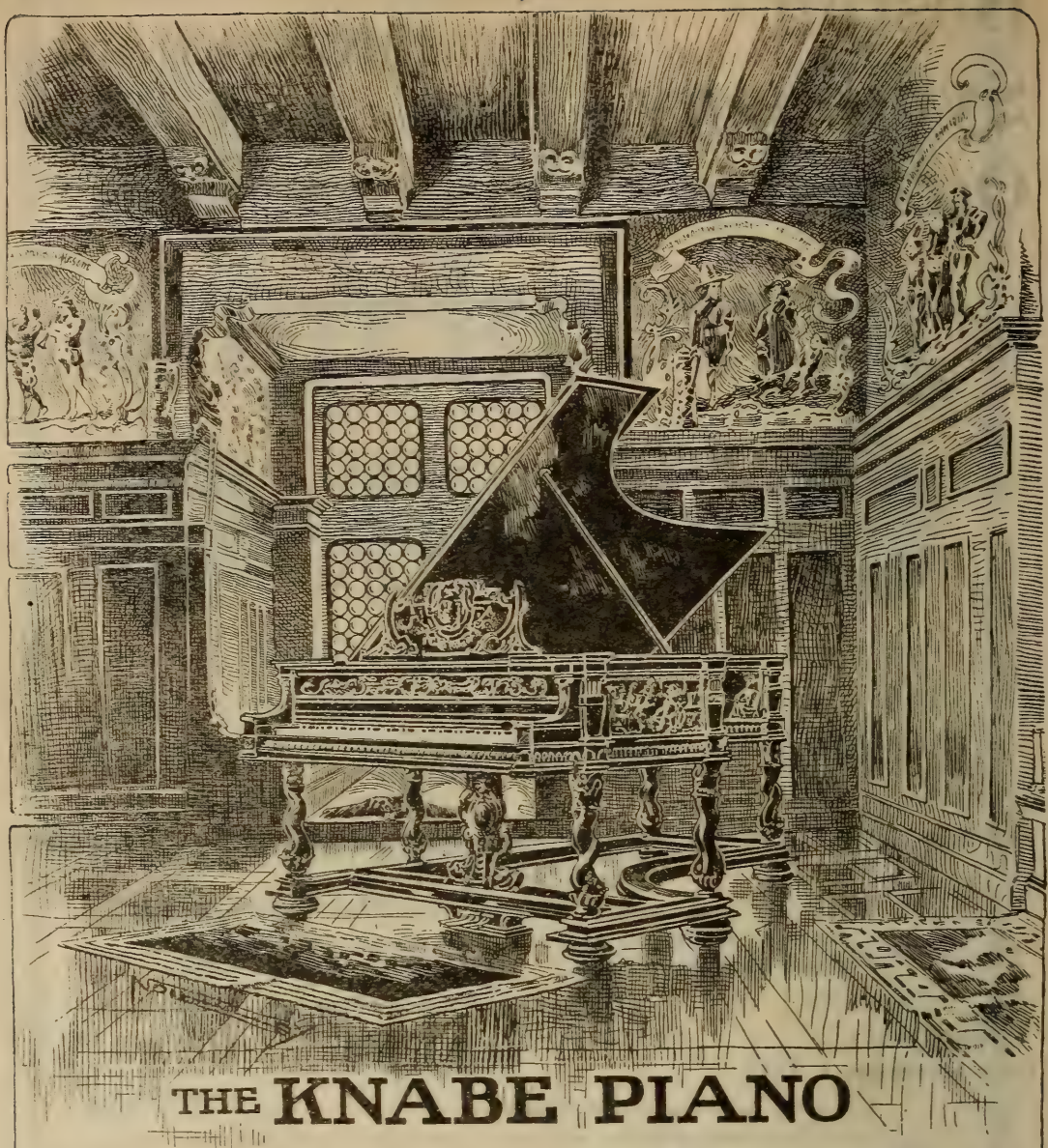
I. Allegro ma non troppo.
II. Larghetto.
III. Rondo.

Wagner Overture to "Tannhäuser"

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There will be an intermission of ten minutes after the symphony.



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Symphonic Poem, "The Moldau" (from "My Country," No. 2).

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. Vysehrad (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

II. Vltava* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. Sarka. Composed at Prague; completed February 20, 1875 Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. Z Ceskych Luhův A Hájův ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; "as the Germans say, "Volksweisen" or "Tanzweisen."

* "'Multava,' the Latin name of the river. But as the u is written v, Mvltava, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908.

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V. Tabor. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. Blanik. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed with the score of "The Moldau".—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

"The Moldau" begins Allegro commodo non agitato E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and

* The translation into English is by Mr. W. F. Apthorp.



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WM. D. HORSTMANN
Manager

bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away." "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

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"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903. March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.

Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

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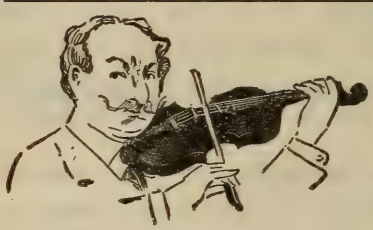
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Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York; to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

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Symphony No. 6, in B minor, "Pathetic," Op. 74.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

I. Adagio, B minor, 4-4.
 Allegro non troppo, B minor, 4-4
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,† 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

† Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay, Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous. the Andante and Finale for

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pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will

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be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I

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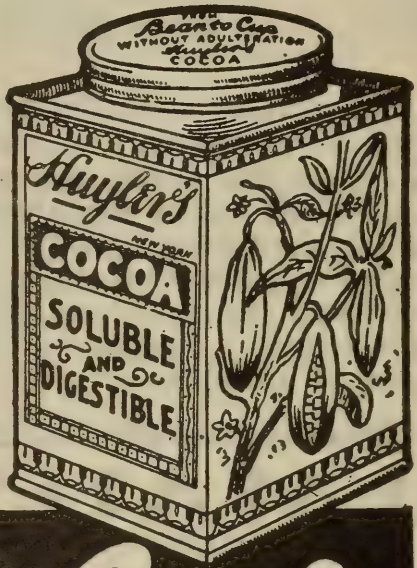


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myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the

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word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

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Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

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Mr. MISCHA ELMAN, violinist, was born on January 20, 1892 (the date 1891 is also given), at Stalnoje in the Government of Kiev, Russia. "His father, a schoolmaster, recognized the boy's great talent, and at the age of five Mischa played before a select audience at a concert arranged by the President of the village, a lady of nobility, when the youthful performer astonished his hearers by playing several pieces on a small violin. He had no knowledge of notation, but played by ear familiar and popular pieces which his father had previously played to him." His father finally succeeded in taking his son to Odessa and in gaining his admission to the Imperial Music School of that city. He was there taught the violin by Fidelmann, and his extraordinary ability became known outside of Russia. Early in 1903 Leopold Auer invited him to St. Petersburg to study with him.

He then played in public for the first time early in October, 1904, at a concert of the German Singing Club in St. Petersburg, and ever since has led the life of a virtuoso.

His first performance in Berlin was on October 15, 1904. His first public appearance in England * was at one of Charles Williams' concerts in London, March 21, 1905, when he was hailed as a great and mature violinist at the age of thirteen. He played in the United States for the first time at a concert of the Russian Symphony Society in New York, December 10, 1908 (Tschaikowsky's concerto). His first recital in New York was on December 17, 1908.

CONCERTO IN D MAJOR FOR VIOLIN, OP. 61.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven:

* Elman played a few evenings before in London at Lady Palmer's "At Home" at the Salle Erard.

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"Concerto par Clemenza pour Clement, primo Violino e Direttore al Theatro à Vienne. dal L. v. Bthvn. 1806."

The title of the first published edition ran as follows: "Concerto pour le Violon avec Accompagnement de deux Violons, Alto, Flüte, deux Hautbois, deux Clarinettes, Cors, Bassons, Trompettes, Timballes, Violoncelle et Basse, composé et dedié à son Ami Monsieur de Breuning Secrétaire Aulique au Service de sa Majesté l'Empereur d'Autriche par Louis van Beethoven."

The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

There is disagreement as to the birthday of Franz Clement. 1782? 1784? The painstaking C. F. Pohl gives November 17, 1780 ("Haydn in London," Vienna, 1867, p. 38), and Pohl's accuracy has seldom been challenged. The son of a highway-construction-commissioner, Clement appeared in public as an infant phenomenon at the Royal National

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places who had been at work for eight years at the grand academy of Lagado.

Theatre, Vienna, March 27, 1789. In 1791 and 1972 he made a sensation in England by his concerts at London and in provincial towns. At his benefit concert in London, June 10, 1791, he played a concerto of his own composition, and Haydn conducted a new symphony from manuscript; and Clement played at a concert given by Haydn in Oxford, July 7, 1791, when the latter went thither to receive his degree of Doctor of Music (July 8). The king rewarded the boy richly for his performances at Windsor Castle.

Clement journeyed as a virtuoso through Germany, and some time in 1792 settled in Vienna. A writer in 1796 praised the beauty of his tone, the purity of his technic, the warmth and taste of his interpretation, and added: "It is a pity that a young man of such distinguished talent is obliged to live far from encouragement, without any pecuniary support, miserably poor, in a place where there are so many rich and influential lovers of music." Clement was conductor at the Theater an der Wien from 1802 to 1811. In 1813 Weber, conductor of the opera at Prague, invited him to be concert-master there, for as a virtuoso, a man of prodigious memory, and as a reader at sight, he was then famous throughout Europe. Clement stayed at Prague for four years, and then returned to Vienna. (Before his call to Prague he attempted to make a journey through Russia. At Riga he was arrested as a spy and sent to St. Petersburg, where he was kept under suspicion for a month and then taken to the Austrian frontier.) In 1821 he travelled with the great soprano, Angelica Catalani, and conducted her concerts. On his return to Vienna his life was disorderly, his art sank to quackery, and he died miserably poor November 3, 1842, of an apoplectic stroke.

Clement in 1805 stood at the head of violinists. A contemporary said of him then: "His performance is magnificent, and probably in its way unique. It is not the bold, robust, powerful playing that characterizes the school of Viotti; but it is indescribably graceful, dainty, elegant." His memory was such that he made a full pianoforte arrangement of Haydn's "Creation" from the score as he remembered it, and Haydn adopted it for publication. Hanslick quotes testimony to the effect that already in 1808 Clement's playing had

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degenerated sadly, but Weber wrote from Vienna, April 16, 1813: "Clement's concert in the Leopoldstadt. Full house. He played nobly; old school—but with such precision!"

The first movement of this concerto was played in Boston as early as November 22, 1853, by August Fries.

The concerto has been played at these Symphony Concerts by Louis Schmidt, Jr., January 5, 1884; Frank Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture

in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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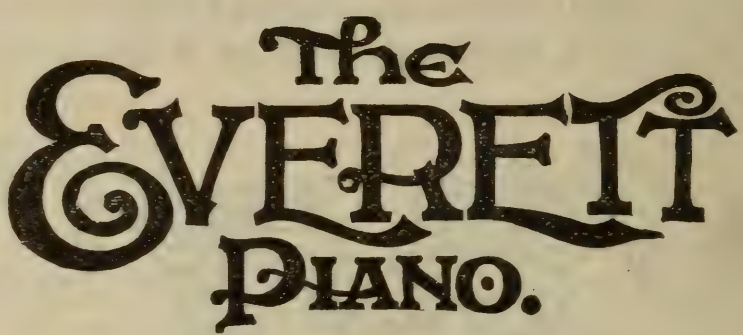
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Weber Overture to the Opera "Oberon"

Beethoven Symphony No. 5, in C minor, Op. 67

Performed for the first time December 22, 1808, in Vienna.

I. Allegro con brio.
II. Andante con moto.
III. Allegro: Trio.
IV. Allegro.

Smetana . "The Moldau," Symphonic Poem (No. 2 of the cycle "My Country")

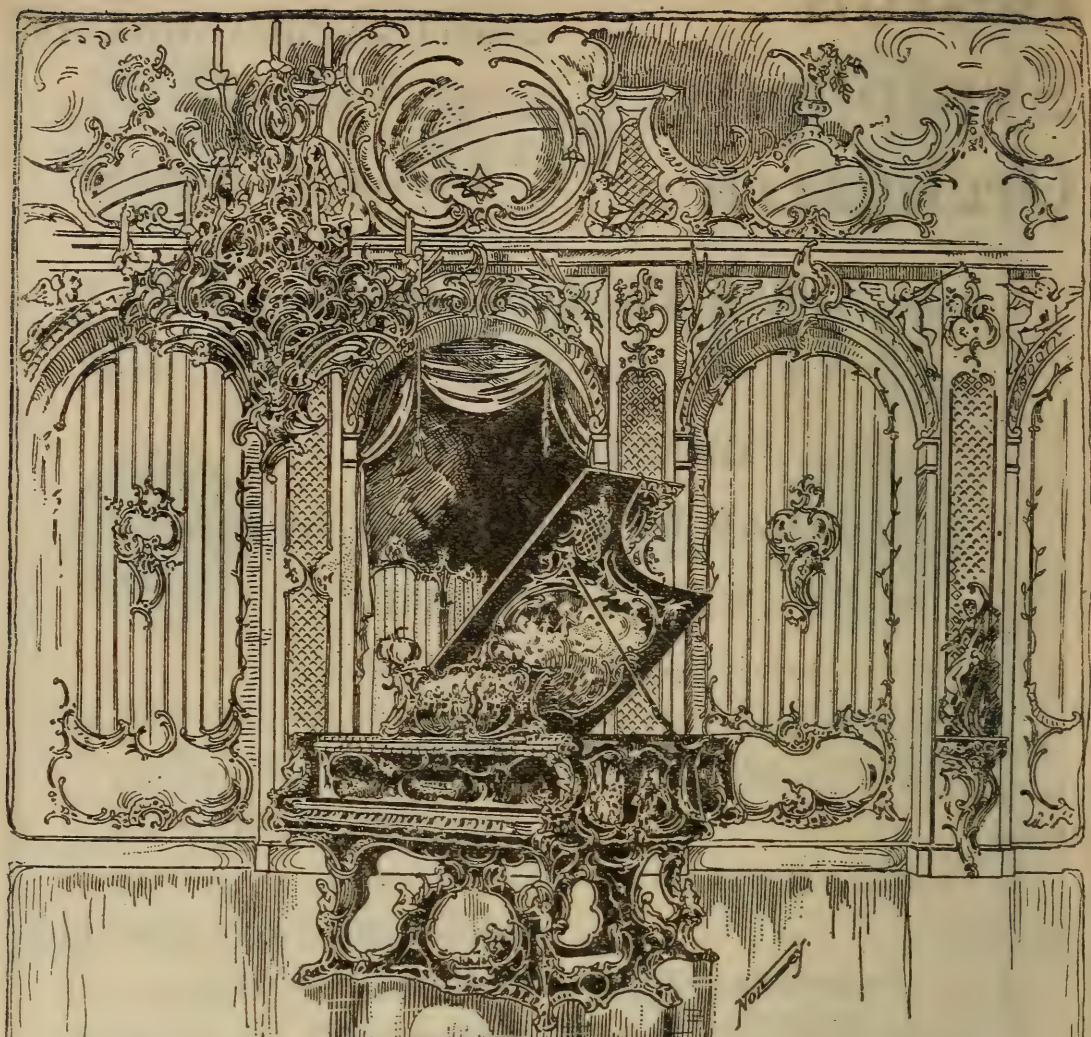
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Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the

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dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Ber-



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nuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

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Symphony No. 5, in C minor, Op. 67 . . . Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven sketched motives of the allegro, andante, and scherzo of this symphony as early as 1800 and 1801. We know from sketches that, while he was at work on "Fidelio" and the pianoforte concerto in G major,—1804–1806,—he was also busied with this symphony, which he put aside to compose the fourth symphony, in B-flat.

The symphony in C minor was finished in the neighborhood of Heiligenstadt in 1807. Dedicated to the Prince von Lobkowitz and the Count Rasumoffsky, it was published in April, 1809.

It was first performed at the Theater an der Wien, Vienna, December 22, 1808. All the pieces were by Beethoven; the symphony described on the programme as "A symphony entitled 'Recollections of Life in the Country,' in F major, No. 5" (*sic*); an Aria, "Ah, perfido," sung by Josephine Kilitzky; Hymn with Latin text written in church style, with chorus and solos; Piano Concerto in G major, played by Beethoven; Grand Symphony in C minor, No. 6 (*sic*); Sanctus, with Latin text written in church style (from the Mass in C major), with chorus and solos; Fantasia for pianoforte solo; Fantasia for pianoforte "into which the full orchestra enters little by little, and at the end the chorus joins in the Finale." Beethoven played the pianoforte

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part. The concert began at half-past six. We know nothing about the pecuniary result.

There was trouble about the choice of a soprano. Anna Pauline Milder,* the singer for whom Beethoven wrote the part of Fidelio, was chosen. Beethoven happened to meet Hauptmann, a jeweller, who was courting her, and in a strife of words called him "stupid ass!" Hauptmann, who was apparently a sensitive person, forbade Pauline to sing, and she obeyed him. (She married Hauptmann in 1810, blazed as a star at Berlin from 1815 to 1829, sang in Russia and Sweden, and died at Berlin in 1838.)

Antonia Campi, born Miklasiewicz (1773), was then asked, but her husband was angry because Miss Milder had been invited first, and he gave a rude refusal. Campi, who died in 1822 at Munich, was not only a remarkable singer: she bore seventeen children, among them four pairs of twins and one trio of triplets, yet was the beauty of her voice in no wise affected.

Finally Josephine Kilitzky (born in 1790) was persuaded to sing

* Pauline Anna Milder was born at Constantinople, December 13, 1785. She died at Berlin, May 29, 1838. The daughter of an Austrian courier, or, as some say, pastry cook to the Austrian embassador at Constantinople, and afterward interpreter to Prince Maurojeni, she had a most adventurous childhood. (The story is told at length in von Ledebur's "Tonkünstler-Lexicon Berlin's.") Back in Austria, she studied three years with Sigismund Neukomm. Schikaneder heard her and brought her out in Vienna in 1803, as Juno in Süsmayer's "Der Spiegel von Arkadien." She soon became famous, and was engaged at the court opera, where she created the part of Leonora in "Fidelio." In 1810 she married a jeweller, Hauptmann. She sang as guest at many opera houses and was offered brilliant engagements, and in 1816 she became a member of the Berlin Royal Opera House at a yearly salary of four thousand thalers and a vacation of three months. She retired with a pension in 1831, after having sung in three hundred and eighty operatic performances; she was also famous in Berlin as an oratorio singer. She appeared again in Berlin in 1834, but her voice was sadly worn, yet she sang as a guest in Copenhagen and St. Petersburg. Her funeral was conducted with pomp and ceremony, and it is said that the "Iphigenia in Tauris," "Alceste," and "Armide," her favorite operas, were put into her coffin, a favor she asked shortly before her death.

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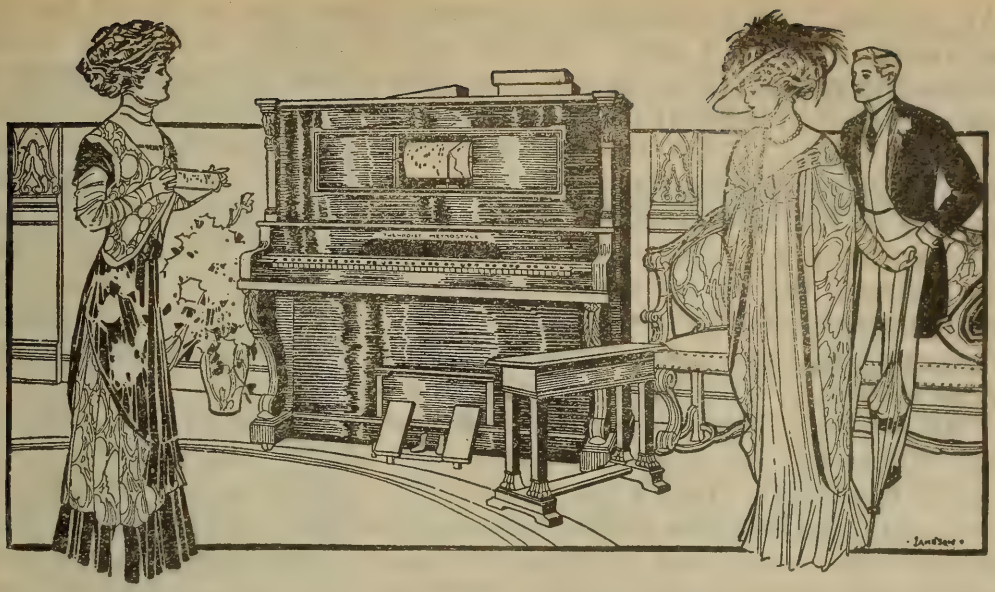
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"Ah, perfido." She was badly frightened when Beethoven led her out, and could not sing a note. Röckel says a cordial was given to her behind the scenes; that it was too strong, and the aria suffered in consequence. Reichardt describes her as a beautiful Bohemian with a beautiful voice. "That the beautiful child trembled more than sang was to be laid to the terrible cold; for we shivered in the boxes, although wrapped in furs and cloaks." She was later celebrated for her "dramatic colorature." Her voice was at first of only two octaves, said von Ledebur, but all her tones were pure and beautiful, and later she gained upper tones. She sang from 1813 to 1831 at Berlin, and pleased in many parts, from Fidelio to Arsaces, from Donna Elvira to Fatime in "Abu Hassan." She died, very old, in Berlin.

"Ah, perfido," had been composed in 1796 for Josephine Duschek. The "Fantasie," for piano, orchestra, and chorus, was Op. 80.

J. F. Reichardt wrote a review of the new works. He named, and incorrectly, the subtitles of the Pastoral Symphony, and added: "Each number was a very long, complete, developed movement full of lively painting and brilliant thoughts and figures; and this, a pastoral sym phony, lasted much longer than a whole court concert lasts in Berlin." Of the one in C minor he simply said: "A great, highly-developed, too long symphony. A gentleman next us assured us he had noticed at the rehearsal that the 'cello part alone—and the 'cellists were kept very busy—covered thirty-four pages. It is true that the copyists here understand how to spread out their copy, as the law scriveners do at home." Reichardt censured the performance of the Hymn—a "Gloria"—and the "Sanctus," and said that the pianoforte concerto was enormously difficult, but Beethoven played it in an astounding manner and with incredible speed. "He literally sang the Adagio, a masterpiece of beautiful, developed song, with a deep and melancholy feeling that streamed through me also." Count Wilhourski told Ferdinand Hiller that he sat alone in an orchestra stall at the performance, and that Beethoven, called out, bowed to him personally, in a half-friendly, half-ironical manner.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings; and in

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the last movement piccolo, double-bassoon, and three trombones are added.

Instead of inquiring curiously into the legend invented by Schindler,—"and for this reason a statement to be doubted," as von Bülow said,—that Beethoven remarked of the first theme, "So knocks Fate on the door!" * instead of investigating the statement that the rhythm of this theme was suggested by the note of a bird,—oriole or goldfinch,—heard during a walk; instead of a long analysis, which is vexation and confusion without the themes and their variants in notation,—let us read and ponder what Hector Berlioz wrote concerning this symphony of the man before whom he humbly bowed:—

"The most celebrated of them all, beyond doubt and peradventure, is also the first, I think, in which Beethoven gave the reins to his vast imagination, without taking for guide or aid a foreign thought. In the first, second, and fourth, he more or less enlarged forms already known, and poetized them with all the brilliant and passionate inspirations of his vigorous youth. In the third, the 'Eroica,' there is a tendency, it is true, to enlarge the form, and the thought is raised to a mighty height; but it is impossible to ignore the influence of one of the divine poets to whom for a long time the great artist had raised a temple in his heart. Beethoven, faithful to the Horatian precept, '*Nocturna versate manu, versate diurna*,' read Homer constantly, and in his magnificent musical epopee, which, they say, I know not whether it be true or false, was inspired by a modern hero, the recollections of the ancient Iliad play a part that is as evident as admirably beautiful.

"The symphony in C minor, on the other hand, seems to us to come directly and solely from the genius of Beethoven; he develops in it his own intimate thought; his secret sorrows, his concentrated rage, his reveries charged with a dejection, oh, so sad, his visions at night, his bursts of enthusiasm—these furnish him the subject; and the forms of melody, harmony, rhythm, and orchestration are displayed as essentially individual and new as they are powerful and noble.

"The first movement is devoted to the painting of disordered senti-

* It is said that Ferdinand Ries was the author of this explanation, and that Beethoven was grimly sarcastic when Ries, his pupil, made it known to him.

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ments which overthrow a great soul, a prey to despair: not the concentrated, calm despair that borrows the shape of resignation: not the dark and voiceless sorrow of Romeo who learns the death of Juliet; but the terrible rage of Othello when he receives from Iago's mouth the poisonous slanders which persuade him of Desdemona's guilt. Now it is a frenetic delirium which explodes in frightful cries; and now it is the prostration that has only accents of regret and profound self-pity. Hear these hiccups of the orchestra, these dialogues in chords between wind instruments and strings, which come and go, always weaker and fainter, like unto the painful breathing of a dying man, and then give way to a phrase full of violence, in which the orchestra seems to rise to its feet, revived by a flash of fury: see this shuddering mass hesitate a moment and then rush headlong, divided in two burning unisons as two streams of lava; and then say if this passionate style is not beyond and above everything that had been produced hitherto in instrumental music. . . .

"The adagio" *—andante con moto—"has characteristics in common with the allegretto in A minor of the seventh symphony and the slow movement of the fourth. It partakes alike of the melancholy soberness of the former and the touching grace of the latter. The theme, at first announced by the united 'cellos and violas, with a simple accompaniment of the double-basses pizzicato, is followed by a phrase for wind instruments, which returns constantly, and in the same tonality throughout the movement, whatever be the successive changes of the first theme. This persistence of the same phrase, represented always

* Such indifference of Berlioz to exact terminology is not infrequent in his essays.

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in a profoundly sad simplicity, produces little by little on the hearer's soul an indescribable impression. . . .

"The scherzo is a strange composition. Its first measures, which are not terrible in themselves, provoke that inexplicable emotion which you feel when the magnetic gaze of certain persons is fastened on you. Here everything is sombre, mysterious: the orchestration, more or less sinister, springs apparently from the state of mind that created the famous scene of the Blocksberg in Goethe's 'Faust.' Nuances of piano and mezzoforte dominate. The trio is a double-bass figure, executed with the full force of the bow; its savage roughness shakes the orchestral stands, and reminds one of the gambols of a frolicsome elephant. But the monster retires, and little by little the noise of his mad course dies away. The theme of the scherzo reappears in pizzicato. Silence is almost established, for you hear only some violin tones lightly plucked and strange little cluckings of bassoons. . . . At last the strings give gently with the bow the chord of A-flat and doze on it. Only the drums preserve the rhythm; light blows struck by sponge-headed drumsticks mark the dull rhythm amid the general stagnation of the orchestra. These drum-notes are C's; the tonality of the movement is C minor; but the chord of A-flat sustained for a long time by the other instruments seems to introduce a different tonality, while the isolated hammering the C on the drums tends to preserve the feeling of the foundation tonality. The ear hesitates,—how will this mystery of harmoney end?—and now the dull pulsations of the drums, growing louder and louder, reach with the violins, which now take part in the movement and with a change of harmony, to the chord of the dominant seventh, G, B, D, F, while the drums roll obstinately their tonic C: the whole orchestra, assisted by the trombones which have not yet been heard, bursts in the major into the theme of a triumphal march, and the Finale begins. . .

"Criticism has tried, however, to diminish the composer's glory by stating that he employed ordinary means, the brilliance of the major mode pompously following the darkness of a pianissimo in minor; that

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the triumphal march is without originality, and that the interest wanes even to the end, whereas it should increase. I reply to this: Did it require less genius to create a work like this because the passage from piano to forte and that from minor to major were means already understood? Many composers have wished to take advantage of the same means; and what result did they obtain comparable to this gigantic chant of victory in which the soul of the poet-musician, henceforth free from earthly shackles, terrestrial sufferings, seems to mount radiantly toward heaven? The first four measures of the theme, it is true, are not highly original; but the forms of a fanfare are inherently restricted, and I do not think it possible to find new forms without departing utterly from the simple, grand, pompous character which is becoming. Beethoven wished only an entrance of the fanfare for the beginning of his finale, and he quickly found in the rest of the movement and even in the conclusion of the chief theme that loftiness and originality of style which never forsook him. And this may be said in answer to the reproach of not having increased the interest to the very end: music, in the state known at least to us, would not know how to produce a more violent effect than that of this transition from scherzo to triumphal march; it was then impossible to enlarge the effect afterward.

"To sustain one's self at such a height is of itself a prodigious effort; yet in spite of the breadth of the developments to which he committed himself, Beethoven was able to do it. But this equality from beginning to end is enough to make the charge of diminished interest plausible, on account of the terrible shock which the ears receive at the beginning; a shock that, by exciting nervous emotion to its most violent paroxysm, makes the succeeding instant the more difficult. In a long row of columns of equal height, an optical illusion makes the most remote to appear the smallest. Perhaps our weak organization would accommodate itself to a more laconic peroration, as that of Gluck's 'Notre général vous rappelle.' Then the audience would not have to grow cold, and the symphony would end before weariness had made impossible further following in the steps of the composer. This remark bears only on the *mise en scène* of the work; it does not do away with

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the fact that this finale in itself is rich and magnificent; very few movements can draw near without being crushed by it."

This symphony was performed in Boston at an Academy concert as early as November 27, 1841. It was performed at the first concert of the Philharmonic Society of New York, December 7, 1842.

Symphonic Poem, "The Moldau" (from "My Country," No. 2).

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. Vysehrad (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

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II. VLTAVA* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. SARKA. Composed at Prague; completed February 20, 1875 Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. ZCESKYCH LUHŮV A HÁJŮV ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; "as the Germans say, "Volksweisen" or "Tanzweisen."

V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

* "'Multava,' the Latin name of the river. But as the u is written v, MVLTAVA, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908.



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The following Preface* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

"The Moldau" begins Allegro commodo non agitato E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away." "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a

* The translation into English is by Mr. W. F. Apthorp.

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modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

These works by Smetana have been performed at Symphony Concerts in Boston:—

"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903. March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.

Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

"DEATH AND TRANSFIGURATION," OP. 24 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

This is the third of Richard Strauss's seven tone-poems. It was composed at Weimar in 1889, and in date of composition came between "Don Juan" (1888) and "Till Eulenspiegel's lustige Streiche" (1895).

It was first performed at the "Tonkünstlerversammlung" at Eisenach, June 21, 1890.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Emil Paur, conductor, February 6, 1897. It was performed again at these concerts, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

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The tone-poem is dedicated to Friedrich Rösch * and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue.
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work, "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang.
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer.
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by Mr. W. F. Apthorp:—

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In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form Cold and sneering, the world sets barrier upon barrier in the way of his achievement. If he thinks himself near his goal, a "Halt!" thunders in his ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs desists not from his sacred purpose. What he has ever sought with his heart's, deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world.

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wem die



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after he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his life of Ritter states that Strauss asked Ritter to write this poem (p.87).

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):

'Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a

Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sänger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck conductor, March 2, 1907. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, ma sempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the com-

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poser, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath,

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Mr. Hastings has a voice of fine timbre, well poised and of fine breath control — a splendid example of correct tone placing and the modern idea of vocal training. — *The News, South Bend, Ind., November 10, 1908.*

Mr. Hastings has an exceptionally fine voice, large, resonant, and wonderfully free. — *Evening Wisconsin, Milwaukee, Wis., November 11, 1908.*

Mr. Hastings studied with Frank E. Morse, Steinert Hall, Boston.

ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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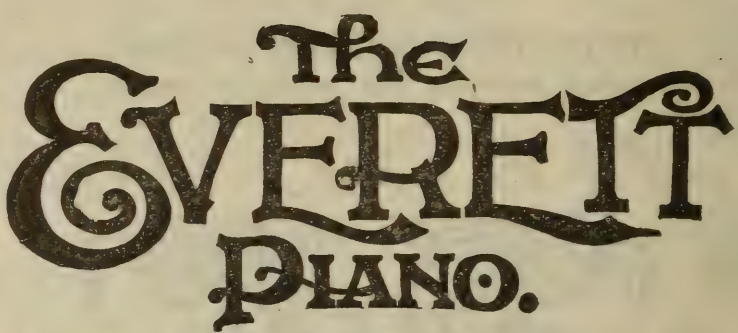
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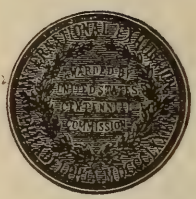
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II. Romanze; Ziemlich langsam.
III. Scherzo: Lebhaft; Trio.
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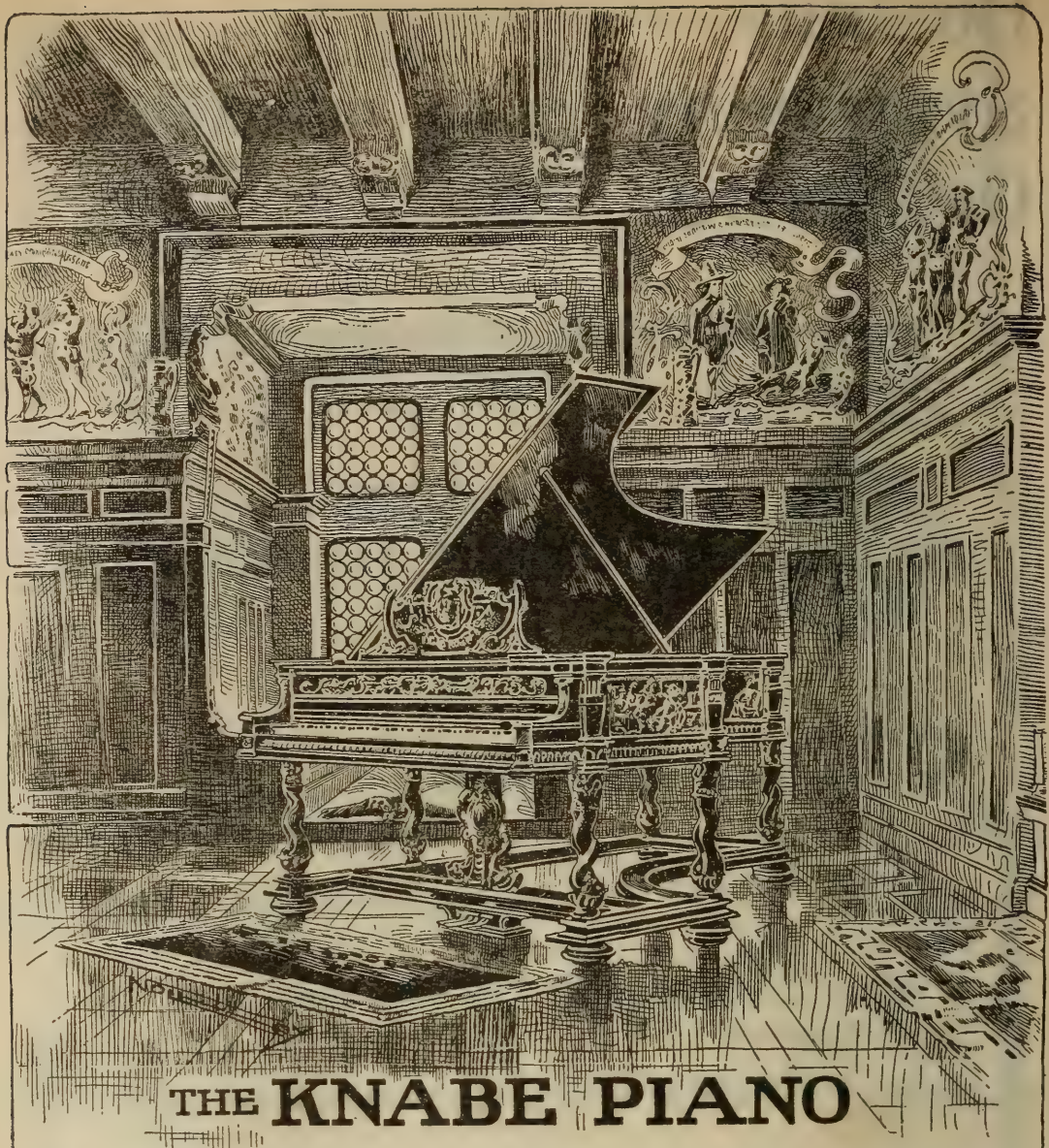
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Overture to the Opera "Oberon" . . . Carl Maria von Weber

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"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean! Thou mighty monster" (act ii., No. 13), is given as a conclusion to

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the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.



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Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

SYMPHONY IN D MINOR, NO. 4, OP. 120 ROBERT SCHUMANN

(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly instrumentated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed

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toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt ("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satified with the symphony, and he did not publish it. In December, 1851, he revised the manuscript, and the symphony in the new form was played for the first time at the Düsseldorf Festival, May 15, 1853. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2)

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and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons, This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure: the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a

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second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the development of a rising and falling scale-passage of a few notes. The Trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

For a poetic appreciation of the many beauties of this romantic symphony see W. J. Henderson's "Preludes and Studies" (New York, 1891).

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"Lamia," Third Symphonic Poem, (after Keats), Op. 29.

Edward MacDowell

(Born in New York, December 18, 1861; died there, January 23, 1908.)

This symphonic poem was published a few weeks ago by Arthur P. Schmidt, of Boston, Leipsic, and New York.

The score, dedicated to Henry T. Finck, has an argument printed in German and English. The English version is as follows:—

Lamia, an enchantress in the form of a serpent, loves Lycius, a young Corinthian, In order to win him, she prays to Hermes, who answers her appeal by transforming her into a lovely maiden. Lycius meets her in the wood, is smitten with love for her, and goes with her to her enchanted palace, where the wedding is celebrated with great splendor. But suddenly Apollonius, the magician, appears; he reveals the magic. Lamia again assumes the form of a serpent, the enchanted palace vanishes, and Lycius is found lifeless.

The symphonic poem is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, cymbals, tam-tam, and the usual strings.

The introductory section is a slow movement, Lento misterioso, con tristezza, 9-8, with a theme that is afterward much used in various forms. After a long, stormy crescendo and crashing climax, an episode for wind instruments and strings (3-4) leads to an Allegro con fuoco, B-flat major, 9-8. This movement opens with a fanfare passage for muted horns with theme for violins. The passage for horns, reinforced by bassoons, returns fortissimo. There is development of this thematic material. The contrasting section is a Più moderato, e con tenerezza, with a long and flowing theme. After a return to the mood of the opening measures, comes a long Allegro con fuoco, with restless theme for first violins. A fortissimo section, maestoso, changes the mood, but only for a moment. The fury of the Allegro subsides. The clarinet laments. The poem ends with a few furious measures.

I am indebted to Mrs. Edward MacDowell for the following information concerning the composition and history of the work: "It ["Lamia"] was written in 1888, that is to say practically finished, though the

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score was not in shape until the following year. We were in Wiesbaden,* then, living in the little cottage we had on the edge of the forest. . . . Edward worked feverishly on the 'Lamia,' realizing that his few free years were coming to an end. Both Shelley and Keats had taken hold of him that year, for, strange to say, they were unknown to him before we were married. He read them with the vivid imagination with which the unreal always filled him, though in a way the 'Lamia' seemed a strange subject for him to choose. It was never published until now for the simple reason that, when he would have been glad to see it in print, he did not have the money necessary, nor had he had the opportunity of hearing it played.

"When we came to America, he ran up against the fact that it would be impossible for him to get any orchestra to try over a composition for him in a rehearsal unless it were going to be played in a concert. He never wanted to publish a work unheard, and in Germany it had been a simple and easy thing to accomplish. I can see, as if it were yesterday, the kindly faces of the members of different orchestras in Wiesbaden, Darmstadt, Frankfort, so willing to help out the young American by trying over his compositions. As I think of it now, it seems quite wonderful, the ease with which all this came. For instance, the 'Hamlet and Ophelia,' I think, was tried over at least twice. The only grumble I ever heard was over the voice parts. I copied most of them, and the early ones must have been awful! I can hear an old musician say under his breath, 'Schrecklich copiert,' until he saw my look of distress and guessed the truth! Then he gave me a kindly nod, as much as to say, 'You will improve.'

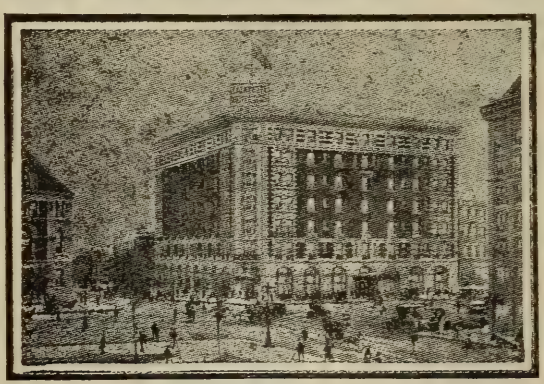
"When the money was there for the necessary expense, or when he might have been able to have it printed for nothing, it was too late. Edward felt then that the 'Lamia' belonged to a period quite different

* Frankfort had little interest for MacDowell after the death of Raff in 1882. In 1884 he married Miss Marian Nevins, of New York, and in 1885 he made his home at Wiesbaden until he returned to America. At Wiesbaden he gave his undivided attention to composition, and, according to the statement in Mr. Lawrence Gilman's "Edward MacDowell" (London and New York, 1905), he wrote at Wiesbaden all that is comprised between his Op. 23 and 35,—the second pianoforte concerto; the four pieces of Op. 24; "Lancelot and Elaine," for orchestra; the songs, "From an Old Garden"; three songs for male chorus; the "Idyls" and "Poems" for pianoforte after Goethe and Heine; the orchestral pieces, "The Saracens" and "The Beautiful Alda" (after the "Song of Roland"); the "Poems" for pianoforte,—"The Eagle," "The Brook," "Moonshine," "Winter"; the songs of Op. 33 and Op. 34; and the Romance for 'cello and orchestra.—P. H.

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from the work he was doing, and he was most critical about work he had finished. I think I do not exaggerate when I say, I doubt whether he would have published any of his compositions if they had been laid aside for even three or four years. He was merciless in his judgment of himself. But, as it chanced, he never had any trouble in finding a publisher for all he wrote, though with the orchestral things, as I said before, he helped pay for all the early compositions.

"As the years rolled on, newer music pushed 'Lamia' aside, though it was always on the list of his printed works. Finally, his feeling was that it was too late for it to appear as a recent work, too soon to stand as a youthful one. Repeatedly, he said to me, 'When I am old, I shall have it printed, though there is a lot in the orchestration I should like to change.' This he said of his printed works as well.

"I hope I shall not be misunderstood in this matter. There has not been one particle of vanity in wishing to add to Edward's published works, and, fine as the 'Lamia' may or may not be, I think I am not wrong in saying that his reputation in the future will rest greatly on the work he did in the twelve years, between 1890 and 1902. The 'Lamia' was written when he was twenty-six.

"Three reasons decided me to have it published: first, because he himself repeatedly said that in years to come he would do this, and for that reason he would allow it to stay on his list of compositions; secondly, I feel the wisdom of doing this while I am still alive, and with authority can say that the 'Lamia' is in exactly the same condition it was when first written,—not one note changed; thirdly, it were better to publish it at once, during my lifetime, and avoid the possibility of any question of its authenticity in the future. Whether I have been wise or not, of that I cannot be sure. I hope the 'Lamia' will be listened to and judged for just what it is,—a youthful work, interesting as such."

MacDowell, while he was living in Boston, spoke to me about his "Lamia," but only incidentally, when the conversation was about various poets. He said, or rather he shyly admitted, that Keats's "Lâmia" had impressed him so deeply that he once wrote a sym-

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phonic poem based on it. "If I ever have the time, I may rewrite it." The subject of the poem evidently interested him then, and he spoke of his own work with affection; but he said he had no wish to publish it as then written. He said at the same time that he should like to rewrite pages of his "Lancelot and Elaine." As he remembered the music of the latter symphonic poem, it was "too full of horns."

Mr. Arthur P. Schmidt, who has done much for the interests and the reputation of American composers, says that about two years before MacDowell was taken sick they drew up together a catalogue of MacDowell's compositions. This catalogue, which is now current, though published by Mr. Schmidt, includes all compositions of MacDowell in the catalogues of other publishers. In this complete catalogue the "Lamia" was included in the list of orchestral works, though no publisher was then named. When Messrs. MacDowell and Schmidt were at work on this catalogue, the former destroyed manuscripts that he did not wish to leave behind him, for, though he was apparently robust, he had then the premonition that he should not live after his forty-fifth birthday, and this he said to Mr. Schmidt. Among these manuscripts was a sketch of a string quartet. I am told that a manuscript of three movements of a symphony is now in existence, but there was never any thought of publishing this work either when the composer was living or since his death.

"Finland": Symphonic Poem for Orchestra, Op. 26, No. 7.

Jean Sibelius

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.*)

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular

*It was stated recently that Mr. Sibelius now lives at Kerava, near Helsingfors.



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enthusiasm in the composer's native land, that during the recent political conflict between Russia and Finland its performance is said to have been prohibited." It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. To quote Mrs. Newmarch again: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House Concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The following note is from the programme notes of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, Andante sostenuto (alla breve). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an allegro moderato episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to Allegro, the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might

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Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889–90) and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

His chief works are the Symphony No. 1, E minor, composed in 1899; Symphony No. 2, D major (1901–1902); Symphony No. 3,† led by the composer in St. Petersburg in November, 1907; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela," Op. 22, No. 3, and "Lemminkäinen's Home-faring," Op. 22, No. 4); "Finlandia," symphonic poem; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Vårsång," Op. 16; "En Saga," tone poem, Op. 9; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46,

*This stipend has been withdrawn, according to report.

† The Symphony No. 3, was performed in New York at a concert of the Russian Symphony Society, January 16, 1908.

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of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic Concert, November 30, 1906; Valse Triste for orchestra from the music to Arvid Järnefelt's drama "Kuolema" (Death); "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra, Op. 33; Sonata for pianoforte, Op. 12; pianoforte quintet, string quartet, Fantasia for violoncello and pianoforte; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, also Op. 5, 13, 15, 18, 26, 27, 31, 36, and transcriptions for the pianoforte of his songs; choruses and many songs, Op. 13, 31, 36, 37, 38,—fifteen have been published with English words.

Prelude and "Love Death," from "Tristan and Isolde."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865;* the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886;† the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

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Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the program that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the program of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpts, three trombones, tuba, kettledrums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the

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voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN

Mild und leise
wie er lächelt,
wie das Auge
hold er öffnet:
seht ihr's, Freunde,
säh't ihr's nicht?
Immer lichter
wie er leuchtet,
Stern-umstrahlet
hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süsser Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—
Höre ich nur
diese Weise,
die so wunder-
voll und leise,
Wonne klagend,
Alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
Sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie Schwellen,
mich Umrauschen
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?
In dem wogenden Schwall,

ENGLISH PROSE TRANSLATION.*

How gently he smiles and softly, how he sweetly opens his eyes: see ye it, friends, can ye not see it? How he shines ever brighter, raises himself on high amid the radiant stars: do ye not see it? How bravely his heart swells and gushes full and sublime in his bosom, how sweet breath is gently wafted from his lips, ecstatically tender:—Friends, look,—feel ye and see ye it not?—Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and penetrates me, soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? Is it clouds of ecstatic perfume? As they swell and roar around me, shall I breathe? shall I hearken? Shall I sip, dive under, sweetly exhale myself away in odors? In the billowing surge, in the resounding echo, in the World-breath's waving All—to drown—to sink—unconscious—highest joy!

* This prose translation is by Mr. W. F. Apthorp.

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In dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Entrückcheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all present.]

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm and happy,
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,
Saying all things;
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost;
Sinking,
Drowning,
Dreamless,
Blest.

Wagner at first intended that Therese Tietjens (1831–77) should create the part of Isolde; but, when he engaged Ludwig Schnorr von Carolsfeld (1836–65) for his Tristan, he took the tenor's wife, Malvina

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His voice is wonderfully resonant, the tones are big and mellow. His splendid reading of the Prologue from "Pagliacci" was a revelation.— *Washington (D.C.) Times, October 16, 1908.*

Mr. Hastings has a voice of fine timbre, well poised and of fine breath control—a splendid example of correct tone placing and the modern idea of vocal training.— *The News, South Bend, Ind., November 10, 1908.*

Mr. Hastings has an exceptionally fine voice, large, resonant, and wonderfully free.— *Evening Wisconsin, Milwaukee, Wis., November 11, 1908.*

Mr. Hastings studied with Frank E. Morse, Steinert Hall, Boston.

Guarrigues, or Malwina Garrigues, originally of a French family and the great-grand-niece of David Garrick. For the singular silence of Wagner in his writings concerning his first Isolde, see Maurice Kufferath's "Tristan et Iseult" (Paris, 1894), pp. 61–63. Wagner complimented her highly at the time of the performances. The fourth and last was on July 1, 1865. Schnorr died at Dresden, July 21 of that year, from the results of a cold contracted in the third act of the opera. His wife then left the stage. Born at Copenhagen, December 7, 1825, she died at Carlsruhe, February 8, 1904.

Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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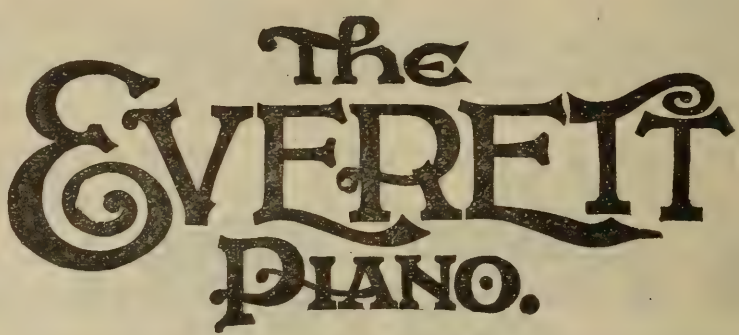
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Gietzen, A.

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Keller, J.
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Nast, L.
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Hadley, A.
Warnke, J.
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Schurig, R.

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Maquarre, A.
Maquarre, D.
Brooke, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

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Grisez, G.
Mimart, P.
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Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
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Regestein, E.

Contra-bassoon.

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Kloepfel, L.
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Heim, G.
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Beethoven Overture to Goethe's "Egmont," Op. 84

Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74
Died November 6, 1893.

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

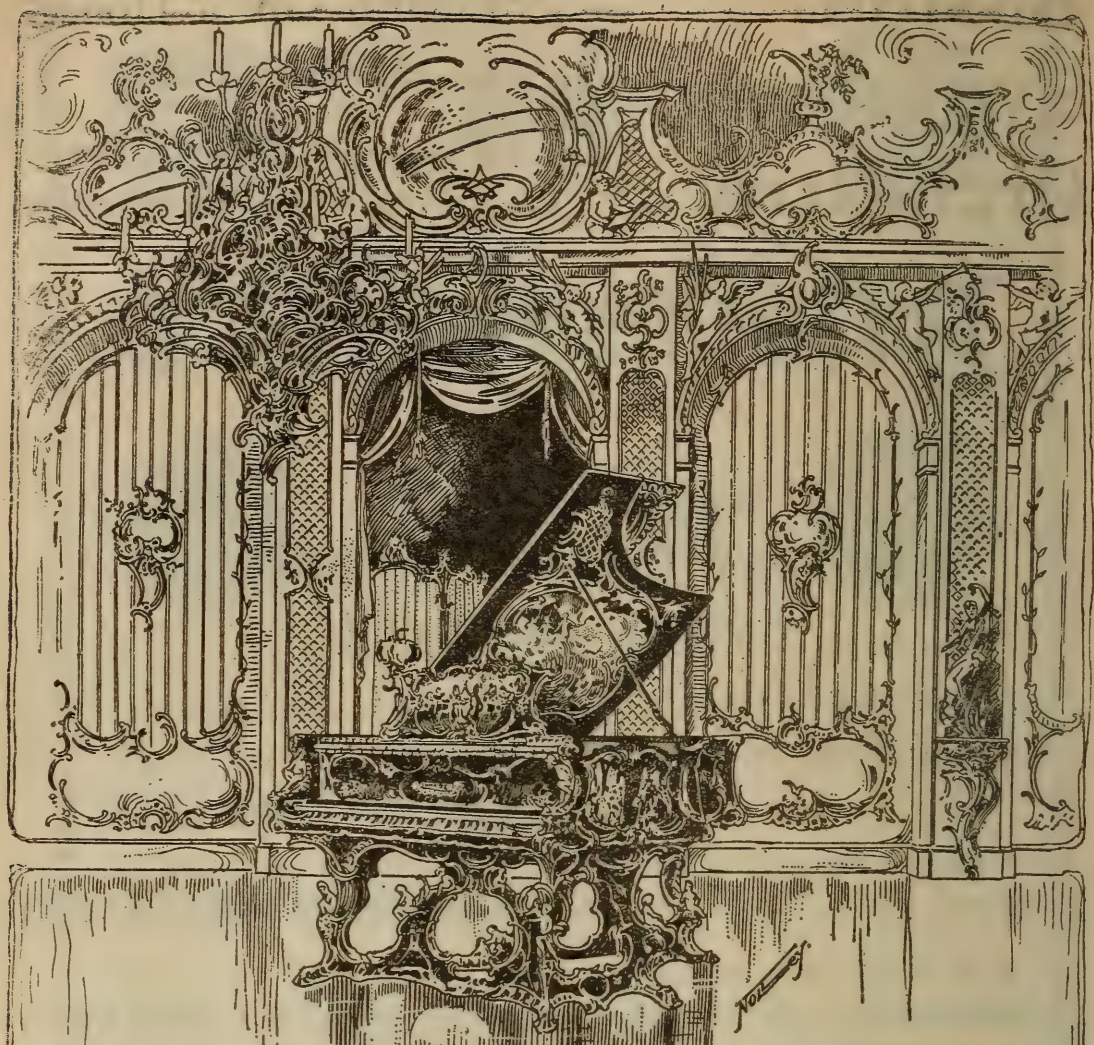
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Overture to "Egmont," Op. 84 Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose

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the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro,



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F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

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Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

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Symphony No. 6, in B minor, "Pathetic," Op. 74.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

I. Adagio, B minor, 4-4.
 Allegro non troppo, B minor, 4-4
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay, Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then'I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony is in a letter from Tschaikowsky to his brother, Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will

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be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one,* but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I

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myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

Early in October he wrote to the Grand Duke Constantine: "I have without exaggeration put my whole soul into this symphony, and I hope that your highness will like it. I do not know whether it will seem original in its material, but there is this peculiarity of form: the Finale is an Adagio, not an Allegro, as is the custom." Later he explained to the Grand Duke why he did not wish to write a requiem. He said in substance that the text contained too much about God as a revengeful judge; he did not believe in such deity; nor could such a deity awaken in him the necessary inspiration: "I should feel the greatest enthusiasm in putting music to certain parts of the gospels, if it were only possible. How often, for instance, have I been enthusiastic over a musical illustration of Christ's words: 'Come unto me, all ye that labor and are heavy laden'; also, 'For my yoke is easy, and my burden is light'! What boundless love and compassion for mankind are in these words!"

Tschaikowsky left Klin forever on October 19. He stopped at Moscow to attend a funeral, and there with Kaschkin he talked freely after supper. Friends had died; who would be the next to go? "I told Peter," said Kaschkin, "that he would outlive us all. He disputed the likelihood, yet added that never had he felt so well and happy." Peter told him that he had no doubt about the first three movements of his new symphony, but that the last was still doubtful in his mind;

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after the performance he might destroy it and write another finale. He arrived at St. Petersburg in good spirits, but he was depressed because the symphony made no impression on the orchestra at the rehearsals. He valued highly the opinion of players, and he conducted well only when he knew that the orchestra liked the work. He was dependent on them for the finesse of interpretation. "A cool facial expression, an indifferent glance, a yawn,—these tied his hands; he lost his readiness of mind, he went over the work carelessly, and cut short the rehearsal, that the players might be freed from their boresome work." Yet he insisted that he never had written and never would write a better composition than this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come



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to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by,

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Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

What was the programme in Tschaikowsky's mind? Kaschkin says that, if the composer had disclosed it to the public, the world would not have regarded the symphony as a kind of legacy from one filled with a presentiment of his own approaching end; that it seems more reasonable "to interpret the overwhelming energy of the third movement and the abysmal sorrow of the Finale in the broader light of a national or historical significance rather than to narrow them to the expression of an individual experience. If the last movement is intended to be predictive, it is surely of things vaster and issues more fatal than are contained in a mere personal apprehension of death. It speaks rather of a '*lamentation large et souffrance inconnue*,' and seems to set the seal of finality on all human hopes. Even if we eliminate the purely subjective interest, this autumnal inspiration of

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Tschaikowsky, in which we hear 'the ground whirl of the perished leaves of hope, still remains the most profoundly stirring of his works.'" . . .

Each hearer has his own thoughts when he is "reminded by the instruments." To some this symphony is as the life of man. The story is to them of man's illusions, desires, loves, struggles, victories, and end. In the first movement they find with the despair of old age and the dread of death the recollection of early years with the transports and illusions of love, the remembrance of youth and all that is contained in that word.

The second movement might bear as a motto the words of the Third Kalandar in the "Thousand Nights and a Night": "And we sat down to drink, and some sang songs and others played the lute and psaltery and recorders and other instruments, and the bowl went merrily round. Hereupon such gladness possessed me that I forgot the sorrows of the world one and all, and said: 'This is indeed life. O sad that 'tis fleeting!'" The trio is as the sound of the clock that in Poe's wild tale compelled even the musicians of the orchestra to pause momentarily in their performance, to hearken to the sound; "and thus the waltzers perforce ceased their evolutions; and there was a brief disconcert of the whole gay company; and, while the chimes of the clock yet rang, it was observed that the giddiest grew pale, and the more aged and sedate passed their hands over their brows as if in confused revery or meditation." In this trio Death beats the drum. With Tschaikowsky, here, as in the "Manfred" symphony, the drum is the most tragic of instruments. The persistent drum-beat in this trio is poignant in despair not untouched with irony. Man says: "Come now, I'll be gay"; and he tries to sing and to dance, and to forget. His very gayety is labored, forced, constrained, in an unnatural rhythm. And then the drum is heard, and there is wailing, there is angry protest, there is the conviction that the struggle against Fate is vain. Again there is the deliberate effort to be gay, but the drum once heard beats in the ears forever. For this, some, who do not love Tschaikowsky, call him a barbarian, a savage. They are like Danfodio, who attempted to abolish the music of the drum in Africa. But, even in that venerable and mysterious land, the drum is not necessarily a monotonous instrument. Winwood Reade, who at first was disturbed by this music through the night watches, wrote before he left Africa: "For the drum has its language: with short, lively sounds it summons to the dance; it thunders for the alarm of fire or war, loudly and quickly with no intervals between the beats; it rattles for the marriage; it tolls for the death, and now it says in deep and muttering sounds, 'Come to the ordeal, come to the ordeal, come, come, come.'" Rowbotham's claim

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that the drum was the first musical instrument known to man has been disputed by some who insist that knowledge and use of the pipe were first; but his chapters on the drum are eloquent as well as ingenious and learned. He finds that the dripping of water at regular intervals on a rock and the regular knocking of two boughs against one another in a wood are of a totally different order of sound to the continual chirrup of birds or the monotonous gurgling of a brook. And why? Because in this dripping of water and knocking of boughs is "the innuendo of design." Rowbotham also shows that there was a period in the history of mankind when there was an organized system of religion in which the drum was worshipped as a god, just as years afterward bells were thought to speak, to be alive, were dressed and adorned with ornaments. Now Tschaikowsky's drum has "the innuendo of design"; I am not sure but he worshipped it with fetishistic honors; and surely the Tschaikowsky of the Pathetic Symphony cries out with the North American brave: "Do you *understand* what my drum says?" *

* Compare Walt Whitman's "Beat! Beat! Drums!" published in his "Drum-Taps" (New York 1865).

1.

Beat! beat! drums!—Blow! bugles! blow!
Through the windows—through doors—burst like a force of ruthless men,
Into the solemn church, and scatter the congregation;
Into the school where the scholar is studying:
Leave not the bridegroom quiet —no happiness must he have now with his bride:
Nor the peaceful farmer any peace, plowing his field or gathering his grain;
So fierce you whirr and pound, you drums—so shrill you bugles blow.

2.

Beat! beat! drums!—Blow! bugles! blow!
Over the traffic of cities—over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds;
No bargainers' bargains by day—no brokers or speculators—Would they continue?
Would the talkers be talking? Would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums—you bugles wilder blow.

3

Beat! beat! drums!—Blow! bugles! blow!
Make no parley—stop for no expostulation;
Mind not the timid—mind not the weeper or prayer;
Mind not the old man beseeching the young man;
Let not the child's voice be heard, nor the mother's entreaties;
Make even the trestles to shake the dead, where they lie awaiting the hearses,
So strong you thump, O terrible drums—so loud you bugles blow.

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The third movement—the march-scherzo—is the excuse, the pretext, for the final lamentation. The man triumphs, he knows all that there is in earthly fame. Success is hideous, as Victor Hugo said. The blare of trumpets, the shouts of the mob, may drown the sneers of envy; but at Pompey passing Roman streets, at Tasso with the laurel wreath, at coronation of Tsar or inauguration of President, Death grins, for he knows the emptiness, the vulgarity, of what this world calls success.

This battle-drunk, delirious movement must perforce precede the nighty wail.

> The glories of our blood and state
> Are shadows, not substantial things;
> There is no armour against fate;
> Death lays his icy hands on kings.

Mr. Vernon Blackburn has compared this threnody to Shelley's "Adonais": "The precise emotions, down to a certain and extreme point, which inspired Shelley in his wonderful expression of grief and despair, also inspired the greatest of modern musicians since Wagner in his Swan Song,—his last musical utterance on earth. The first movement is the exact counterpart of those lines:—

> 'He will awake no more, oh, nevermore!—
> Within the twilight chamber spreads apace
> The shadow of white death.'

"As the musician strays into the darkness and into the miserable oblivion of death, . . . Tschaikowsky reaches the full despair of those other lines:—

> 'We decay
> Like corpses in a charnel; fear and grief
> Convulse us and consume us day by day,
> And cold hopes swarm like worms within our living clay.'

With that mysterious and desperate hopelessness the Russian comes to an end of his faith and anticipation. . . . For as 'time,' writes Shelley, 'like a many-colored dome of glass, stains the white radiance of eternity,' even so Tschaikowsky in this symphony has stained eternity's radiance: he has captured the years and bound them into a momentary emotional pang."

Tschaikowsky was not the first to put funeral music in the finale of a symphony. The finale of Spohr's Symphony No. 4, "The Consecration of Tones," is entitled "Funeral music. Consolation in Tears." The first section is a larghetto in F minor, but an allegretto in F major follows.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

Mr. WILLY HESS was born on July 14, 1859, at Mannheim. When he was six years old, he began to study the violin with his father, Julius, a pupil of Spohr. He was in America with his family in 1865, and in 1868–69 he made a tour with Theodore Thomas's orchestra. He played in Music Hall, Boston, on November 6, 1869, Léonard's "Concert Militaire" and Beethoven's Romanze in F major. In 1872 he left America for Holland. In 1873 he made Heidelberg his dwelling-place. He visited London for the first time in 1874. In 1876 he went to Berlin to study with Joachim. In 1878 he was appointed concert-master of the Opera and of the Museumsgesellschaft orchestra at Frankfort-on-the-Main, where he founded a string quartet and a trio with Kwast and Hugo Becker. He remained in Frankfort for eight years. In 1886 he was called to Rotterdam as professor at the Conservatory and as concert-master, but after two years he was called to Manchester, England, to take the place of Ludwig Strauss, who had resigned his position as concert-master of the orchestra led by Charles Hallé. In 1895 he settled at Cologne as concert-master of the Guerzenich concerts, leader of the Guerzenich Quartet, and professor of the violin at the Conservatory. He was appointed professor of the violin at the Royal Academy of Music, London, 1903, and he resigned this position to come to Boston in 1904 as concert-master of the Boston Symphony Orchestra. At the end of the season of 1906–07 he obtained a leave of absence for one year. He was given the title of "Royal Prussian Professor" by the Emperor Wilhelm II. in 1900 on the occasion of the 50th anniversary of the establishment of the Conservatory of Music at Cologne.

Mr. Hess has played at concerts of the Boston Symphony Orchestra in Boston these pieces:—

Joachim: Hungarian concerto, Op. 11, October 22, 1904.
Bruch: Concerto No. 1, G minor, Op. 26, November 12, 1904.
Beethoven: Concerto, D major, Op. 61, January 6, 1906.
Spohr: Concerto No. 9, D minor, October 20, 1906.

He was leader 1904–07 of the Boston Symphony Quartet, which was composed 1904–05 of Messrs. Hess, Roth, Ferir, Krasselt, and 1905–06 and 1906–07 of Messrs. Hess, Roth, Ferir, and Warnke.

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His voice is wonderfully resonant, the tones are big and mellow. His splendid reading of the Prologue from "Pagliacci" was a revelation. — *Washington (D.C.) Times, October 16, 1908.*

Mr. Hastings has a voice of fine timbre, well poised and of fine breath control — a splendid example of correct tone placing and the modern idea of vocal training. — *The News, South Bend, Ind., November 10, 1908.*

Mr. Hastings has an exceptionally fine voice, large, resonant, and wonderfully free. — *Evening Wisconsin, Milwaukee, Wis., November 11, 1908.*

Mr. Hastings studied with Frank E. Morse, Steinert Hall, Boston.

Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trom-

bones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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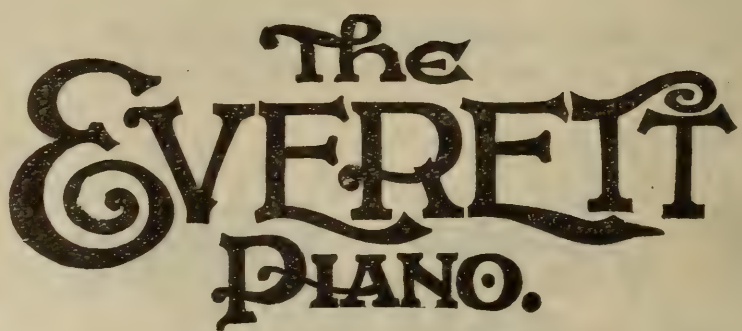
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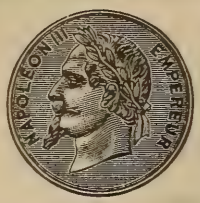
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Beethoven Overture to Goethe's "Egmont," Op. 84

Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74
Died November 6, 1893.

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
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OVERTURE TO "EGMONT," OP. 84 LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811. The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose

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Overusic for "Tell"; but, as Czerny tells the story, there were intrigues, as "Egmont" was thought to be less suggestive to a composer, music for that play was assigned to Beethoven. Gyrowetz's ...ic to "Tell" was performed June 14, 1810, and it was described T... a correspondent of a Leipsic journal of music as "characteristic st... d written with intelligence." No allusion was made at the time S...ywhere to Beethoven's "Egmont."

...Long and curious commentaries have been written in explanation ... his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro,



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F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

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Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr. Fiedler organized a series of orchestral concerts of his own under the name of Fiedler concerts. The first year he gave but one, then in successive years he increased them to four, six, and eight, which number held until his concerts were combined with those of the Philharmonic Society, under the latter's name, and he became conductor of the consolidated orchestra.

Mr. Fiedler is well known in Europe as a "guest" conductor. He has conducted much in St. Petersburg, and a few years ago declined the appointment of the conductorship of the Russian Imperial Symphony Concerts in that city. He has conducted as "guest" in Rome, Turin, Berlin, Dresden, Paris, and London, and four years ago he visited this country at the invitation of the Philharmonic Society of New York, to conduct a pair of its concerts.

Mr. Fiedler has composed a symphony in D minor, a pianoforte quintet, piano pieces, songs, a string quartet, and a work for female chorus and orchestra.

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Symphony No. 6, in B minor, "Pathetic," Op. 74.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay, Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my

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time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical

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creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

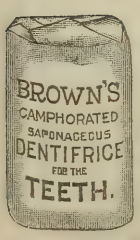
The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

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On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by,



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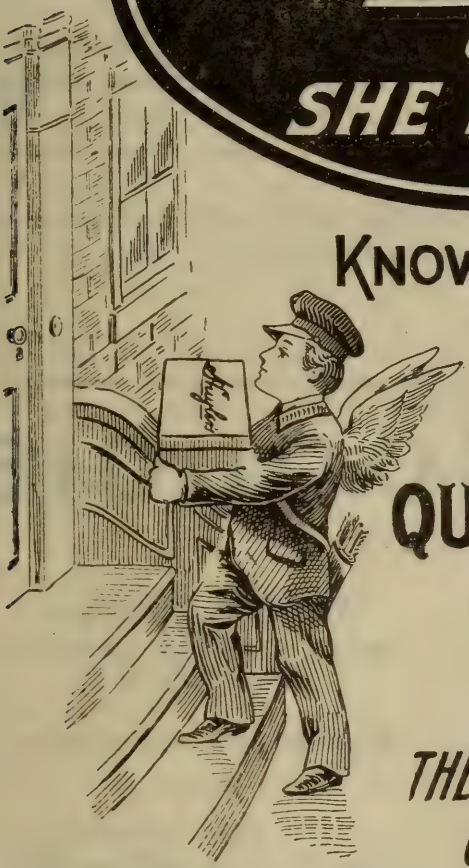
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Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

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Symphonic Poem, "The Moldau" (from "My Country," No. 2).

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. Vysehrad (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

II. Vltava* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. Sarka. Composed at Prague; completed February 20, 1875 Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. Zceskych Luhův A Hájův ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; "as the Germans say, "Volksweisen" or "Tanzweisen."

* "'Multava,' the Latin name of the river. But as the u is written v, Mvltava, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908

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V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed with the score of "The Moldau":—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

"The Moldau" begins Allegro commodo non agitato E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and bassoon play a melody against it. Development follows. Hunting

* The translation into English is by Mr. W. F. Apthorp.

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calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away." "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

These works by Smetana have been performed at Symphony Concerts in Boston:—

"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903. March 16, 1907.

"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.

"Sarka," January 26, 1895.

"From Bohemia's Fields and Groves," December 8, 1901.

"Wallenstein's Camp," symphonic poem, January 2, 1897.

"Richard III.," symphonic poem, April 25, 1903.

Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.

Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3,

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was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.

Overture to the opera "Libussa," October 21, 1905.

"FINLAND": SYMPHONIC POEM FOR ORCHESTRA, OP. 26, NO. 7.

JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.*)

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the recent political conflict between Russia and Finland its performance is said to have been prohibited." It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. To quote Mrs. Newmarch again: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House Concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The following note is from the programme notes of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, Andante sostenuto (alla breve). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an allegro moderato episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to Allegro, the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the per-

*It was stated recently that Mr. Sibelius now lives at Kerava, near Helsingfors.

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sistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889–90) and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

His chief works are the Symphony No. 1, E minor, composed in 1899; Symphony No. 2, D major (1901–1902); Symphony No. 3,† led by the composer in St. Petersburg in November, 1907; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela," Op. 22, No. 3, and "Lemminkäinen's Home-faring," Op. 22, No. 4); "Finlandia," symphonic poem; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Vårsång," Op. 16; "En Saga," tone poem, Op. 9; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized ballad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a

*This stipend has been withdrawn, according to report.

† The Symphony No. 3, was performed in New York at a concert of the Russian Symphony Society, January 16, 1908.

FREDERICK P. HASTINGS, Baritone.

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Assisting Madame Nordica . . . was Mr. Frederick Hastings, baritone, a young singer who should be heard from if his performance last night is a sample of his powers, for he has a voice of wonderful range and volume, and he uses it with great skill and effect. Seldom has anything more beautiful been heard than his rendering of that pathetic requiem of Robert Louis Stevenson, which has been set to music by Arthur Foote. — *Washington (D.C.) Herald, October 16, 1908.*

His voice is wonderfully resonant, the tones are big and mellow. His splendid reading of the Prologue from "Pagliacci" was a revelation. — *Washington (D.C.) Times, October 16, 1908.*

Mr. Hastings has a voice of fine timbre, well poised and of fine breath control — a splendid example of correct tone placing and the modern idea of vocal training. — *The News, South Bend, Ind., November 10, 1908.*

Mr. Hastings has an exceptionally fine voice, large, resonant, and wonderfully free. — *Evening Wisconsin, Milwaukee, Wis., November 11, 1908.*

Mr. Hastings studied with Frank E. Morse, Steinert Hall, Boston.

Philharmonic Concert, November 30, 1906; Valse Triste for orchestra from the music to Arvid Järnefelt's drama "Kuolema" (Death); "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra, Op. 33; Sonata for pianoforte, Op. 12; pianoforte quintet, string quartet, Fantasia for violoncello and pianoforte; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, also Op. 5, 13, 15, 18, 26, 27, 31, 36, and transcriptions for the pianoforte of his songs; choruses and many songs, Op. 13, 31, 36, 37, 38,—fifteen have been published with English words.

Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was perrfomed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.
Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Maquarre, D.
Brooke, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
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Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

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Smetana . "The Moldau," Symphonic Poem (No. 2 of the cycle "My Country")

The source; the hunt; the rustic wedding; moonlight and dance of the nymphs; the St. John Rapids; the broad river; Vyšehrad motive.

Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74

Died November 6, 1893.

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

Beethoven Concerto in D major for Violin, Op. 61

I. Allegro ma non troppo.
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Symphonic Poem, "The Moldau" (from "My Country," No. 2).

Friedrich Smetana

(Born at Leitomischl, Bohemia, March 2, 1824; died in the mad-house at Prague, May 12, 1884.)

Smetana, a Czech of the Czechs, purposed to make his country familiar and illustrious in the eyes of strangers by his cycle of symphonic poems, "Má Vlast" ("My Country"). The cycle was dedicated to the town of Prague. In a letter written (1879) to the publisher he complained of the poem put as preface to "Vysehrad": "What is here portrayed in tones is not mentioned in the verses!" He wished a preface that might acquaint the foreigner with the peculiar love entertained by the Czech for this fortress. Lumir sees visions the moment he touches the harp; and he tells of the founding of Vysehrad in heathen times, of the various sights seen by the citadel, feasts, jousts, court sessions, war and siege, until he at last tells of the downfall.

The cycle includes:—

I. Vysehrad (which bears this inscription on the score: "In a condition of ear-disease"). Completed November 18, 1874, twenty-four days after he had become completely deaf. The first performance was at Prague, January 14, 1875.

II. Vltava* ("The Moldau"). Begun November 20, 1874; completed December 8, 1874, and performed for the first time at Zofin, April 4, 1875.

III. Sarka. Composed at Prague; completed February 20, 1875 Performed for the first time at Zofin, May 17, 1877. Sarka is the legendary Czech Amazon.

IV. Zceskych Luhův A Hájův ("From Bohemia's Fields and Groves"). Composed at Jakbenice; completed on October 18, 1875; and performed for the first time at Zofin on December 10, 1876. Smetana wrote to Dr. Ludwig Prochazka that in this piece he endeavored to portray the life of the Bohemian folk at work and in the dance; "as the Germans say, "Volksweisen" or "Tanzweisen."

* "'Multava,' the Latin name of the river. But as the u is written v, Mvltava, the words are the same." William Ritter, in his interesting Life of Smetana, published at Paris by Félix Alcan, 1908

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V. TABOR. Composed at Jakbenice in 1878; first performed at a jubilee concert in honor of Smetana at Zofin, January 4, 1880. This, as well as "Blanik," the sixth of the series, is based on the Hussite choral, "Kdoz jste Bozibojovnici." The composer in a letter to Dr. Otakar Hostinsky observed that in "Tabor" the choral, "You are God's Warriors," dominates completely, while in "Blanik" there are only partial remembrances of the choral, the last verse of which, "With Him you will at last triumph," serves as the motive of the finale.

VI. BLANIK. Completed at Jakbenice on March 9, 1879; performed for the first time with "Tabor" at the jubilee concert at Zofin. The Hussite warriors sleep in the mountain of Blanik, and await the hour to reappear in arms.

The first performance of the cycle as a whole was at a concert for Smetana's benefit at Prague, November 5, 1882.

The following Preface* is printed with the score of "The Moldau".—

Two springs gush forth in the shade of the Bohemian Forest, the one warm and spouting, the other cold and tranquil. Their waves, gayly rushing onward over their rocky beds, unite and glisten in the rays of the morning sun. The forest brook, fast hurrying on, becomes the river Vltava (Moldau), which, flowing ever on through Bohemia's valleys, grows to be a mighty stream: it flows through thick woods in which the joyous noise of the hunt and the notes of the hunter's horn are heard ever nearer and nearer; it flows through grass-grown pastures and lowlands where a wedding feast is celebrated with song and dancing. At night the wood and water nymphs revel in its shining waves, in which many fortresses and castles are reflected as witnesses of the past glory of knighthood, and the vanished warlike fame of bygone ages. At the St. John Rapids the stream rushes on, winding in and out through the cataracts, and hews out a path for itself with its foaming waves through the rocky chasm into the broad river bed in which it flows on in majestic repose toward Prague, welcomed by time-honored Vyšehrad, whereupon it vanishes in the far distance from the poet's gaze.

"The Moldau" begins Allegro commodo non agitato E minor, 6-8, with a flute passage accompanied by pizzicato chords (violins and harps). The "first stream of the Moldau" is thus pictured. The flowing figure is then given to the strings and first violins, oboes and

* The translation into English is by Mr. W. F. Apthorp.



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bassoon play a melody against it. Development follows. Hunting calls (C major) are heard from horns and other wind instruments, while the strings continue the running figure. The noise of the hunt waxes louder, the river is more and more boisterous. There is gay music of the wedding dance, G major, 2-4. It swells to fortissimo, and then gradually dies away." "The moon rises in soft sustained harmonies in the wood-wind; and the flutes, accompanied by flowing arpeggios in the clarinets and high sustained chords in the strings and horns, begin the nimble nymphs' dance. Soon soft stately harmonies are heard in the horns, trombones, and tuba, their rhythm being like that of a solemn march." The strings take again the original flowing figure and the graceful melody for first violins, oboes, bassoon, is again against it. The development is much as before. The rhythm is now livelier. There is a musical picture of St. John's Rapids, and, with a modulation to E major, behold "the broadest part of the Moldau." The melody continues fortissimo until a gradual decrescendo leads to its disappearance.

"The Moldau" is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrum, bass drum, cymbals, triangle, harp, and strings, thus divided throughout: first violins, second violins, violas, first 'cellos, second 'cellos, double-basses.

These works by Smetana have been performed at Symphony Concerts in Boston:—

"Vysehrad," April 25, 1896, October 22, 1898, November 14, 1903. March 16, 1907.

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"Vltava," November 22, 1890, December 2, 1893, April 15, 1899.
"Sarka," January 26, 1895.
"From Bohemia's Fields and Groves," December 8, 1901.
"Wallenstein's Camp," symphonic poem, January 2, 1897.
"Richard III.," symphonic poem, April 25, 1903.
Overture to "The Sold Bride," December 31, 1887, March 23, 1889, January 15, 1898, March 10, 1900, January 30, 1904, April 27, 1907.
Overture to the opera, "The Kiss," played only at the public rehearsal, April 7, 1905. Beethoven's "Leonore" Overture, No. 3, was substituted at the following concert (April 8). The programme was changed suddenly, to pay tribute to Beethoven.
Overture to the opera "Libussa," October 21, 1905.

MAX FIEDLER.

MAX FIEDLER, conductor of the Boston Symphony Orchestra, was born at Zittau, Saxony, December 31, 1859. He received his early musical training from his father, and at the age of ten made his first public appearance as a pianist. When he was seventeen years old, he won the Holstein Scholarship, which took him to the Conservatory at Leipsic where he studied under the direction of Reinecke, Paul, and Jadasson. He was graduated with high honors in 1880.

Two years later Ludwig von Bernuth, the founder and director of the Hamburg Conservatory of Music, appointed him teacher of the advanced piano classes of that institution, and since that time Hamburg has been Mr. Fiedler's home. On the retirement of von Bernuth in 1894 Mr. Fiedler succeeded him as director of the Conservatory, which post he now holds.

Mr. Fiedler made his first appearance as conductor in 1886 when he gave in Hamburg a concert, the programme of which contained two of his own compositions, a symphony in D minor and a work for women's voices and orchestra. After the retirement of von Bernuth in 1894 from the conductorship of the Hamburg Philharmonic concerts, which post he gave up the same time he left the Conservatory, Mr.

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Symphony No. 6, in B minor, "Pathetic," Op. 74.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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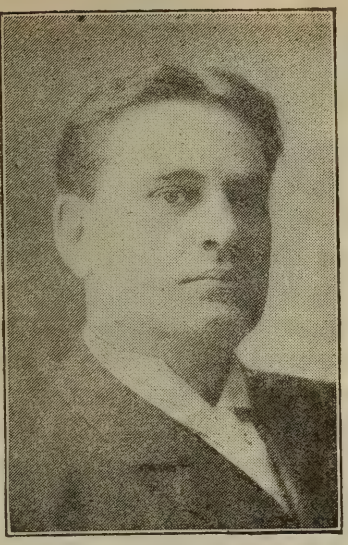
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I. Adagio, B minor, 4-4.
Allegro non troppo, B minor, 4-4
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay, Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22, 1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as

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possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa*. Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Out-

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side of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

The morning after Modest found Peter at the tea-table with the score of the symphony in his hand. He regretted that, inasmuch as he had to send it that day to the publisher, he had not yet given it a title. He wished something more than "No. 6," and did not like "Programme Symphony." "What does Programme Symphony mean

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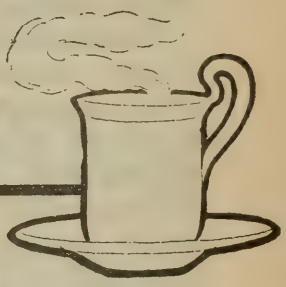
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when I will give it no programme?" Modest suggested "Tragic," but Peter said that would not do. "I left the room before he had come to a decision. Suddenly I thought, 'Pathetic.' I went back to the room,—I remember it as though it were yesterday,—and I said the word to Peter. 'Splendid, Modi, bravo, "*Pathetic*"!' and he wrote in my presence the title that will forever remain."

On October 30 Tschaikowsky asked Jurgenson by letter to put on the title-page the dedication to Vladimir Liwowitsch Davidoff, and added: "This symphony met with a singular fate. It has not exactly failed, but it has incited surprise. As for me, I am prouder of it than any other of my works."

On November 1 Tschaikowsky was in perfect health, dined with an old friend, went to the theatre. In the cloak-room there was talk about Spiritualism. Warlamoff objected to all talk about ghosts and anything that reminded one of death. Tschaikowsky laughed at Warlamoff's manner of expression, and said: "There is still time enough to become acquainted with this detestable snub-nosed one. At any rate, he will not have us soon. I know that I shall live for a long time." He then went with friends to a restaurant, where he ate macaroni and drank white wine with mineral water. When he walked home about 2 A.M., Peter was well in body and in mind.

There are some who find pleasure in the thought that the death of a great man was in some way mysterious or melodramatic. For years some insisted that Salieri caused Mozart to be poisoned. There was a rumor after Tschaikowsky's death that he took poison or sought deliberately the cholera. When Mr. Alexandre Siloti, a pupil of Tschaikowsky, visited Boston, he did not hesitate to say that there might be truth in the report, and, asked as to his own belief, he shook his head with a portentous gravity that Burleigh might have envied. From the circumstantial account given by Modest it is plain to see that Tschaikowsky's death was due to natural causes. Peter awoke November 2 after a restless night, but he went out about noon to make a call; he returned to luncheon, ate nothing, and drank a glass of water that had not been boiled. Modest and the others were alarmed, but Peter was not disturbed, for he was less afraid of the cholera than of

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other diseases. Not until night was there any thought of serious illness, and then Peter said to his brother: "I think this is death. Good-by, Modi." At eleven o'clock that night it was determined that his sickness was cholera.

Modest tells at length the story of Peter's ending. Their mother had died of cholera in 1854, at the very moment that she was put into a bath. The physicians recommended as a last resort a warm bath for Peter, who, when asked if he would take one, answered: "I shall be glad to have a bath, but I shall probably die as soon as I am in the tub—as my mother died." The bath was not given that night, the second night after the disease had been determined, for Peter was too weak. He was at times delirious, and he often repeated the name of Mrs. von Meck in reproach or in anger, for he had been sorely hurt by her sudden and capricious neglect after her years of interest and devotion. The next day the bath was given. A priest was called, but it was not possible to administer the communion, and he spoke words that the dying man could no longer understand. "Peter Iljitsch suddenly opened his eyes. There was an indescribable expression of unclouded consciousness. Passing over the others standing in the room, he looked at the three nearest him, and then toward heaven. There was a certain light for a moment in his eyes, which was soon extinguished, at the same time with his breath. It was about three o'clock in the morning."

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

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He then played in public for the first time early in October, 1904, at a concert of the German Singing Club in St. Petersburg, and ever since has led the life of a virtuoso.

His first performance in Berlin was on October 15, 1904. His first public appearance in England* was at one of Charles Williams' concerts in London, March 21, 1905, when he was hailed as a great and mature violinist at the age of thirteen. He played in the United States for the first time at a concert of the Russian Symphony Society in New York, December 10, 1908 (Tschaikowsky's concerto). His first recital in New York was on December 17, 1908.

CONCERTO IN D MAJOR FOR VIOLIN, OP. 61.

LUDWIG VAN BEETHOVEN

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven composed this concerto in 1806 for the violinist, Franz Clement, who played it for the first time at his concert in the Theater an der Wien, December 23 of that year. The manuscript, which is in the Royal Library at Vienna, bears this title, written by Beethoven:

*Elman played a few evenings before in London at Lady Palmer's "At Home" at the Salle Erard.

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The date of this publication was March, 1809; but in August, 1808, an arrangement by Beethoven of the violin concerto for pianoforte and orchestra, dedicated to Madame de Breuning and advertised as Op. 61, was published by the same firm, Kunst- und Industrie-Comptoir. For the pianoforte arrangement Beethoven wrote a cadenza with kettledrum obbligato for the first movement and a "passage-way" from the andante (for so in this arrangement Beethoven calls the larghetto) to the rondo.

Beethoven, often behindhand in finishing compositions for solo players,—according to the testimony of Dr. Bartolini and others,—did not have the concerto ready for rehearsal, and Clement played it at the concert *a vista*.

The first movement, Allegro ma non troppo, in D major, 4-4, begins with a long orchestral ritornello. The first theme is announced by oboes, clarinets, and bassoons, and the theme is introduced by four taps of the kettledrums (on D).* After the first phrase there are four more kettledrum strokes on A. The wind instruments go on with the second phrase. Then come the famous and problematical four D-sharps in the first violins. The short second theme is given out

* There is a story that these tones were suggested to the composer by his hearing a neighbor knocking at the door of his house for admission late at night. There were extractors of sunbeams from cucumbers before Captain Lemuel Gulliver saw the man of a meagre aspect, with sooty hands and face, his hair and beard long, ragged and singed in several places who had been at work for eight years at the grand academy of Lagado.



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by wood-wind and horns in D major, repeated in D minor and developed at length. The solo violin enters after a half-cadence on the dominant. The first part of the movement is repeated. The solo violin plays the themes or embroiders them. The working-out is long and elaborate. A cadenza is introduced at the climax of the conclusion theme, and there is a short coda.

The second movement, Larghetto, in G major, 4-4, is a romance in free form. The accompaniment is lightly scored, and the theme is almost wholly confined to the orchestra, while the solo violin embroiders with elaborate figuration until the end, when it brings in the theme, but soon abandons it to continue the embroidery. A cadenza leads to the finale.

The third movement, Rondo, in D major (6-8), is based on a theme that has the character of a folk-dance. The second theme is a sort of hunting-call for the horns. There is place for the insertion of a free cadenza near the end.

The first movement of this concerto was played in Boston as early as November 22, 1853, by August Fries.

The concerto has been played at these Symphony Concerts by Louis Schmidt, Jr., January 5, 1884; Frank Kneisel, October 31, 1885, November 3, 1888, December 30, 1893; Franz Ondricek, December 14, 1895; Carl Halir, November 28, 1896; Willy Burmester, December 10, 1898; Fritz Kreisler, February 9, 1901; Hugo Heermann, February 28, 1903; Olive Mead, February 6, 1904.

There have also been performances in Boston by Julius Eichberg (1859), Edward Mollenhauer (1862), Pablo de Sarasate (1889), Adolph Brodsky (1892), and others.

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His voice is wonderfully resonant, the tones are big and mellow. His splendid reading of the Prologue from "Pagliacci" was a revelation. — *Washington (D.C.) Times, October 16, 1908.*

Mr. Hastings has a voice of fine timbre, well poised and of fine breath control — a splendid example of correct tone placing and the modern idea of vocal training. — *The News, South Bend, Ind., November 10, 1908.*

Mr. Hastings has an exceptionally fine voice, large, resonant, and wonderfully free. — *Evening Wisconsin, Milwaukee, Wis., November 11, 1908.*

Mr. Hastings studied with Frank E. Morse, Steinert Hall, Boston.

Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance

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of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

> "Inside the Horsel here the air is hot;
> Right little peace one hath for it, God wot;
> The scented dusty daylight burns the air,
> And my heart chokes me till I hear it not."

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of

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Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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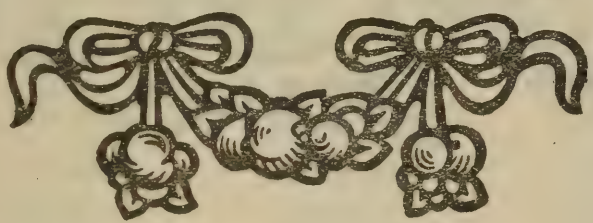
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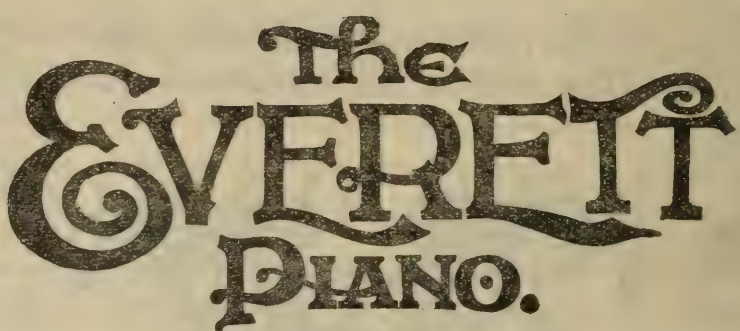
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Roth, O.
Kuntz, D.
Hoffmann, J.
Fiedler, E.
Krafft, W.
Theodorowicz, J.

Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.

Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Maquarre, D.
Brooke, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

Schuëcker, H.

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III. Scherzo: Lebhaft; Trio.
IV. Langsam; Lebhaft.

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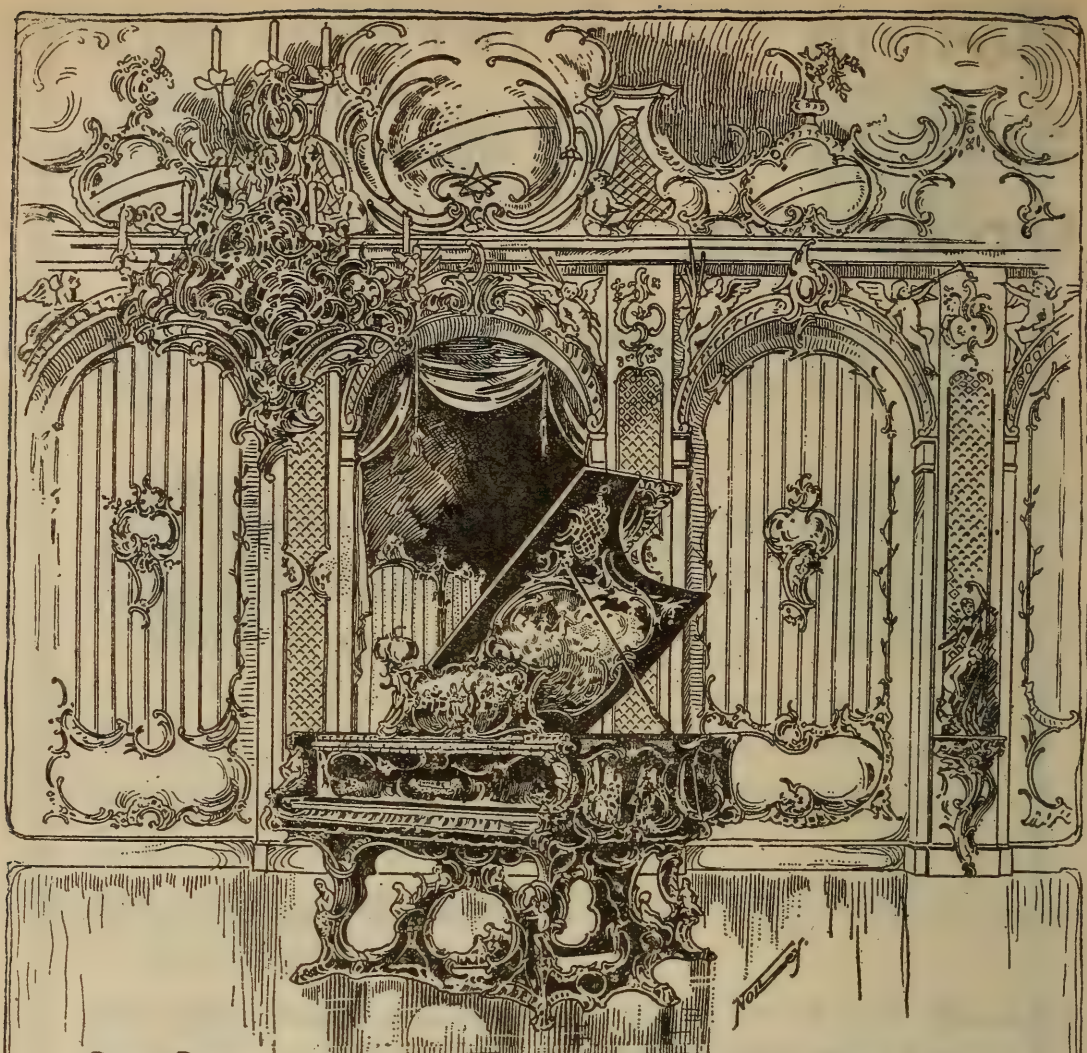
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OVERTURE TO THE OPERA "OBERON" . . . CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria! ! !* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean!

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Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

The story of Oberon was founded by J. R. Planché on Wieland's "Oberon," which in turn was derived from an old French romance, "Huon de Bordeaux." As much fault has been found with the libretto, and several have endeavored to tinker the opera, the remarks of Planché himself are of interest. They may be found in his "Recollections and Reflections" (London, 1872), vol. i. pp. 79–84: "Such was the state of music in England six-and-forty years ago that when, in conjunction with Bishop, I had made an attempt in my second opera, 'Cortez; or, the Conquest of Mexico' (produced November 5, 1823), to introduce concerted pieces and a finale to the second act more in accordance with the rules of true operatic construction, it had proved, in spite of all the charm of Bishop's melody, a signal failure. Ballads, duets, choruses, and glees, provided they occupied no more than the fewest number of minutes possible, were all that the play-going public of that day would endure. A dramatic situation in music was 'caviare to the general,' and inevitably received with cries of 'Cut it short!' from the gallery and obstinate coughing or other significant signs of impatience

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from the pit. Nothing but the Huntsman's Chorus and the diablerie in 'Der Freischütz' saved that fine work from immediate condemnation in England; and I remember perfectly well the exquisite melodies in it being compared by English music *critics* to 'wind through a key-hole'!*

"An immense responsibility was placed upon my shoulders. The fortunes of the season were staked upon the success of the piece. Had I constructed it in the form which would have been most agreeable to me and acceptable to Weber, it could not have been performed by the company at Covent Garden, and if attempted must have proved a complete fiasco. None of our actors could sing, and but one singer could act—Madame Vestris, who made a charming Fatima. . . . No vocalist could be found equal to the part of Sherasmin (*sic*). It was, therefore, acted by Fawcett, and a bass singer, named Isaacs, was lugged in head and shoulders to eke out the charming quatuor, 'Over the Dark Blue Waters.' Braham, the greatest English tenor perhaps ever known, was about the worst actor ever seen, and the most unromantic person in appearance that can well be imagined. His deserved popularity as a vocalist induced the audience to overlook his deficiencies in other qualifications, but they were none the less fatal to the dramatic effect of the character of Huon de Bordeaux, the dauntless paladin who had undertaken to pull a hair out of the Caliph's beard, slay the man who sat on his right hand, and kiss his daughter! Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability. . . .

*In a number of the *Quarterly Musical Magazine and Review* for June, 1825, a critic, describing the music of "Der Freischtüz, says: "Nearly all that was not irresistibly ridiculous was supremely dull."—J. R. P.

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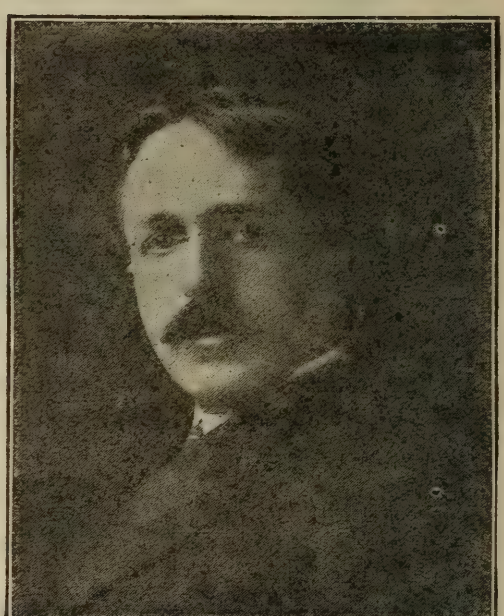
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"My great object was to land Weber safe amidst an unmusical public, and I therefore wrote a melodrama with songs, instead of an opera, such as would be required at the present day. I am happy to say that I succeeded in that object, and had the great gratification of feeling that he fully appreciated my motives, and approved of my labors. On the morning after the production of the opera I met him on the stage. He embraced me most affectionately, and exultingly exclaimed, 'Now we will go to work and write another opera together, and *then* they shall see what we can do!'

"Much has been said of the want of human interest in the story. The same complaint might be made of nearly every drama founded on a fairy tale, or in which supernatural agency is employed to work out the plot. But it seems to have escaped the objectors that, as far as the expression of the passions is concerned, there can be no difference, either in words or music, whether the personages are mortals or fairies. The love, the jealousy, the anger, the despair of an elf or a demon must be told in the same language, and set to the same notes, as would be employed to express similar emotions in human beings, while much more scope is given to the fancy of the composer in the supernatural situations. But, independently of this argument, the trials of Huon and Rieza (*sic*) are among the severest known to humanity,—shipwreck on a desolate island, separation, slavery, temptation in its most alluring forms, and the imminent danger of death in the most fearful,—not, as the writer of 'The Life of Weber' incorrectly states, 'with the lily wand of Oberon always behind them,' but utterly hopeless of fairy aid; for the magic horn that should evoke it is lost before their trials commence, and only recovered at the last moment, to bring the opera to a happy termination. That I may have failed in my attempt to depict the passions aroused by those situations is another question, and that I leave the critics to decide. I simply contend that the charge of want of human interest in the story is not founded on fact."

Although Weber in London was so feeble that he could scarcely stand without support, he was busy at rehearsal, and "directed the performance at the pianoforte." According to Parke, the first oboist

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of Covent Garden: "The music of this opera is a refined, scientific, and characteristic composition, and the overture is an ingenious and masterly production. It was loudly encored. This opera, however, did not become as popular as that of 'Der Freischütz.'" Weber died of consumption about two months after his last and great success.

Planché's libretto was translated into German by R. G. Th. Winkler, whose pseudonym was Th. Hell. An early version, "orchestrated, increased, and modified; from the pianoforte score by Franz Gläser." was produced in Vienna. Later the recitatives supplied by Benedict for performance in Italian were used in Germany, also *secco* recitatives by Lampert, the court conductor at Gotha; and recitatives by Franz Wüllner were approved in many German theatres. The character of the *Singspiel* therefore wholly disappeared. A new version of "Oberon," with libretto revised by Major Josef Lauff and with additional music by Josef Schlar, was produced at Wiesbaden in May, 1900. "There was an attempt to make the music harmonize more or less with the spirit of the present day." Still another version was produced at the Dresden Court Opera, September 29, 1906. There was a new dialogue by an unnamed person, but Weber's music remained unchanged. The new dialogue was based on Hell's translation.

The woman who created the part of Rezia was Mary Anne Paton, who, years ago as Mrs. Joseph Wood, was the toast of this town. Her life was an adventurous one. She was born (1802) in Edinburgh, the daughter of a master in the high school; and, as a little girl, she played the violin, piano, and harp. When she was eight years old, she played and sang in public, and she published some of her own compositions. She went to London in 1811 and applied to Bishop for singing lessons. He refused to teach her. She went about offering her services without charge, but she was constantly repulsed, and she sang chiefly at private parties. At last in 1822 she appeared at the Haymarket as Susanna in "The Marriage of Figaro," triumphed gloriously, and was then engaged at Covent Garden to sing in leading parts. She was "a very agreeable-looking girl. Her figure was about the middle height, slender and delicate. Her hair and eyes were dark, her complexion clear. Her face was not very beautiful when in repose, but, when animated in acting or singing, its expression reflected every change of sentiment, and her countenance beamed with vivacity. . . . Her voice was sweet, brilliant, and powerful, its compass extending from

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About this time Miss Paton fell madly in love with a young man named Blood, a surgeon of good family, who was extremely fond of music. They were betrothed, but her father objected violently. She was obstinate until the day of the wedding, when she "stated that prudential motives induced her for the present to recede." She also returned her lover's gifts. He immediately married a play-actress, and Miss Paton, who began "to droop and become melancholy," was consoled only by a secret marriage (1824) with Lord William Pitt Lennox, a younger son of the fourth Duke of Richmond.

Weber first heard Miss Paton—for she kept her maiden name—in his own "Der Freischütz." He was delighted with her. He wrote his wife: "Miss Paton is a singer of the first rank and will play Rezia divinely. . . . I really cannot see why the English singing should be so much abused. The singers have a perfectly good Italian education, fine voices and expression." After the performance of "Oberon" he wrote, "Miss Paton sang superbly."

Planché says in his "Recollections and Reflections": "Miss Paton, with a grand soprano voice and sufficiently prepossessing person, was equally destitute of histrionic ability." "Equally" here refers to Braham, the Sir Huon.

In 1826 Miss Paton was acknowledged and received as the wife of Lord William Lennox. Her days and nights were full of trouble. Her health was such that the public was often disappointed; ugly stories were noised about; there was a divorce; and Miss Paton chose for her second husband "Mr. Wood, a kind-hearted young vocalist, who had lately appeared on the Covent Garden boards."

We learn from the "Memoir of Mr. and Mrs. Wood" that Miss Paton as Lady Lennox was well treated by her husband's family: "She was never asked to sing, even at their domestic parties, but was treated with the greatest respect, though she often voluntarily delighted the circle with the syren strains of her melodious voice." Lennox was jealous, and had "groundless suspicions" of Wood; but let us listen to the biographer:—

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Yours very truly,

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"He charged Lady Lennox with having transferred her affections from himself to Wood. The lady repelled the allegation indignantly. Crimination and recrimination followed; and Lennox, forgetful of every honorable feeling, regardless of every manly impulse, struck her a violent blow, which felled her to the earth! We have no words to express our indignation at this outrage.

> 'The man who lays his hand upon a woman, save in the way of kindness,
> Is a wretch, whom 'twere gross flattery to call a coward.'

"The injured woman rose with a changed spirit, and left the house of Lord Lennox, never to return."

Wood and Miss Paton were married in 1831. The jewels given her by Lord Lennox were sold, and brought five hundred and twenty-nine pounds.

The Woods first visited the United States in 1833, and appeared at the Park Theatre, New York, in September. Richard Grant White is the author of this characteristic note: "Her voice was powerful, of uncommon compass, and agreeable in quality, although not sympathetic. Her vocalization was moderately good, her style brilliant; and as a bravura singer she could hold her own even with all but the greatest of the Italian prima donnas of her day. It was in finish of vocalization, in purity and simplicity of style in cantabile passages (supreme test of high vocal art), and in expression, that she fell short of their excellence. She was a 'fine woman,' but not handsome, her mouth being so large that when she opened it it became cavernous with stalactic teeth. But her eyes were bright, and her face when she was acting pleased her audiences. She had been married to Lord William Lennox, a squint-eyed scapegrace, who treated her so brutally that she obtained a divorce from him and eagerly accepted as her second husband Joseph Wood, a tall, handsome pugilist, whose fine but quite uncultivated, tenor voice took him out of the prize ring, and who won her heart by giving her noble husband a thrashing. . . . Mrs. Wood was worshipped almost as if she had been a beauty. I remember, being at boarding-school, in the lowest form, how a young gentleman in the highest, the cock and the swell of the school—an

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awful being who had attained the mature age of perhaps seventeen years, and of whom it was said that he could raise whiskers,—returning from Philadelphia after the long vacation, brought with him a lithographic portrait of Mrs. Wood as Amina. This he had framed and hung in the most conspicuous part of his room, with a crimson cushion before it, upon which he compelled all his visitors to kneel, at least once, on pain of exclusion from his apartment and his good graces. The Woods preserved their popularity here until, on occasion of a petty quarrel with a New York actress named Conduit, there was a cabal raised against them, the American eagle screamed defiance, and amid a disgraceful disturbance, which attained almost the proportions of a riot, they were driven from the stage of the Park Theatre in 1836."

General James Watson Webb of the *Courier* was prominent in fomenting this row, which is described at length in the "Memoirs" above quoted. All sorts of missiles were thrown on the stage, from a cent to a piece of a bench six feet long. The friends of Wood—among them were Wetmore, Hone, Ogden, Pell, Livingstons, and Carrolls—presented the Woods with "a splendid service of plate." Of this service were two goblets with covers, "surmounted with a beautifully chased American eagle, of the frosted chasing, gilded inside richly, with scroll in front for engraving inscription."

The Woods made their first appearance in Boston, December 4, 1833, in an English adaptation of Rossini's "La Cenerentola." They were here again in 1835, 1836, 1840. And here, too, there were squabbles, which are described in Colonel W. W. Clapp's "Record of the Boston Stage."

In 1843 Mrs. Wood entered a convent, which she soon left. Her career as a public singer ended about 1844. She went into the country and took "a warm interest in the Anglican service," drilled a choir, and sang solos. She died in 1864. Her husband married a singer named Sarah Dobson, and died in 1890.

The first performance of "Oberon" in the United States was at New York, October 9, 1828, at the Park Theatre. Mrs. Austin was the

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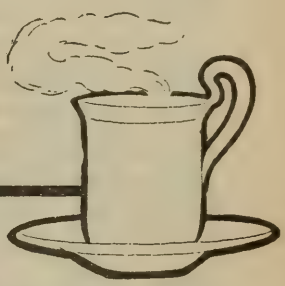
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heroine, and Horn the Sir Huon. (There was a performance of "Oberon," a musical romance, September 20, 1826: but it was not Weber's opera. It may have been Cooke's piece, which was produced at London early in that year.) This performance was "for the benefit of the beautiful Mrs. Austin." An admirer, whose name is now lost, spoke of her "liquid voice coming as softly on the sense of hearing as snow upon the waters or dew upon the flowers." White says that her voice was a mezzo-soprano of delicious quality. "She was very beautiful, in what is regarded as the typical Anglo-Saxon style of beauty,—'divinely fair,' with blue eyes softly bright, golden brown hair, and a well-rounded figure." She was praised lustily in print by a Mr. Berkeley, "a member of a noble English family, who accompanied her, and managed all her affairs with an ardent devotion far beyond that of an ordinary man of business. She visited Boston during the season of 1828–29, and she sang here in later years, White says that she was not appreciated at first in New York, because she had made her début at Philadelphia. "For already had the public of New York arrogated to themselves the exclusive right of deciding upon the merits of artists of any pretensions who visited the country professionally. And it is true that, if they received the approbation of New York, it was a favorable introduction to the public of other towns. Not so, however, with those who chose Philadelphia or Boston as the scene of their début. The selection was in itself regarded by the Manhattanese as a tacit acknowledgment of inferiority or as a slight to their pretensions as arbiters; and in such cases they were slow at bestowing their approval, however well it might be deserved."

I doubt whether "Oberon" was performed in New York exactly as Weber wrote it, for it was then the fashion to use the framework and some of the songs of an opera and to introduce popular airs and incongruous business. "Oberon" was in all probability first given in this country in 1870. Performances, however, have been few. There were some at San Francisco in December, 1882, when the part of Rezia was taken alternately by Miss Lester and Miss Leighton.

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(Born at Zwickau, June 8, 1810; died at Endenich, July 29, 1856.)

This symphony was composed in 1841, immediately after the Symphony in B-flat major, No. 1. According to the composer's notes it was "sketched at Leipsic in June, 1841, newly instrumentated at Düsseldorf in 1851. The first performance of the original version at the Gewandhaus, Leipsic, under David's direction, December 6, 1841." Clara Schumann wrote in her diary on May 31 of that year: "Robert began yesterday another symphony, which will be in one movement and yet contain an adagio and a finale. I have heard nothing about it, yet I see Robert's bustle, and I hear the D minor sounding wildly from a distance, so that I know in advance that another work will be fashioned in the depths of his soul. Heaven is kindly disposed toward us: Robert cannot be happier in the composition than I am when he shows me such a work." A few days later she wrote: "Robert composes steadily; he has already completed three movements, and I hope the symphony will be ready by his birthday."

Their first child, Marie, was born on September 1, 1841, and on the thirteenth of the month, his wife's birthday, Marie was baptized and the mother received from her husband the D minor symphony; "which I have quietly finished," he said.

The symphony was performed for the first time at a concert given by Clara Schumann in the Gewandhaus, Leipsic, December 6, 1841. The programme included Schumann's "Overture, Scherzo, and Finale," described as "new"; the Symphony in D minor, then entitled the "Second"; piano pieces by Bach, Bennett, Chopin, Mendelssohn, and Liszt

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("Fantasia on Themes of 'Lucia'"); an aria from "Don Giovanni," sung by one Schmidt; Schumann's "Two Grenadiers," sung by Pögner; a Rhine wine song by Liszt for male chorus (sung by students); and a duet, "Hexameron," for two pianos by Liszt, which was played by Clara Schumann and the composer. The *Allgemeine Musikalische Zeitung* found that in the orchestral works there was no calmness, no clearness in the elaboration of the musical thoughts; and it reproached Schumann for his "carelessness."

The "Hexameron" was the feature of the concert, as far as the audience was concerned. Clara wrote: "It made a furore, and we were obliged to repeat a part of it. I was not contented: indeed, I was very unhappy that night and the next day, because Robert was not satisfied with my playing, and I also was vexed because Robert's symphony was not especially well performed. Then there were many little accidents that evening,—the carriage, forgotten music, a rickety piano stool, uneasiness in the presence of Liszt, etc." There was an audience of nine hundred.

Schumann was not satified with the symphony, and he did not publish it. In December, 1851, he revised the manuscript, and the symphony in the new form was played for the first time at the Düsseldorf Festival, May 15, 1853. During the years between 1841 and 1853 Schumann had composed and published the Symphony in C (No. 2) and the Symphony in E-flat (No. 3); the one in D minor was published therefore as No. 4.

This symphony was performed in Boston for the first time at a Philharmonic Concert, led by Carl Zerrahn, February 7, 1857. The programme was as follows:—

PART I.

1 SYMPHONY IN D MINOR, No. 4 *Schumann*
(First time in Boston.)

2. GRAND FANTASIA FOR VIOLIN *Ernst*
Mr. EDUARD MOLLENHAUER.*

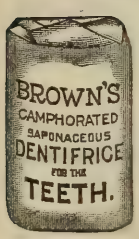
3. SECOND PART FROM "HYMN OF PRAISE" *Mendelssohn*
(By request.)

* Eduard Mollenhauer, born at Erfurt in 1827, studied the violin with Ernst and Spohr. He landed in New York in 1853 as a member of Jullien's famous orchestra. He composed an opera, "The Corsican Bride" (New York, 1861), operettas, string quartets, violin pieces, songs, etc. He played as a soloist at Keith's Theatre in Boston in the season of 1905–06.

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PART II.

4. Grand Overture to Goethe's "Faust" *Wagner*
(By request.)
5. La Sylphide: Grand Fantasia *Mollenhauer*
Mr. Eduard Mollenhauer.
6. Terzetto from "Attila" (with solos for clarinet, English horn, and bassoon) *Verdi*
Messrs. Schultz, de Ribas, Hunstock.
7. Overture, "Semiramis" *Rossini*

Mr. John S. Dwight found many beauties in the new symphony; but he also said—and the year was 1857—that the orchestration of Wagner's "Faust" overture was "masterly": "clearer and more euphonious, it seemed to us, than much of Schumann's."

It was said for many years that the only changes made by Schumann in this symphony were in the matter of instrumentation, especially in the wood-wind.* Some time after the death of Schumann the first manuscript passed into the possession of Johannes Brahms, who finally allowed the score to be published. It was then found that the composer had made important alterations in thematic development. He had cut out elaborate contrapuntal work to gain a broader, simpler, more rhythmically effective treatment, especially in the last movement. He had introduced the opening theme of the first movement "as a completion of the melody begun by the three exclamatory chords which make the fundamental rhythm at the beginning of the last movement." And, on the other hand, some thought the instrumentation of the first version occasionally preferable on account of clearness to that of the second. This original version was performed at a Symphony Concert in Boston, March 12, 1892. It was performed by the Philharmonic Society of New York, February 13, 1892.

It was Schumann's wish that the symphony should be played without pauses between the movements. Mendelssohn expressed the same wish for the performance of his "Scotch" Symphony, which was pro-

* Schumann wrote from Düsseldorf (May 3, 1853) to Verhulst in Rotterdam that the "old symphony" was performed almost against his will. "But the members of the committee, who heard it lately, urged me so hard that I could not resist them. I have thoroughly re-instrumentated the symphony, and truly in a better and more effective way than it was scored at first."

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duced nearly four months after the first performance of this Symphony in D minor.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two trumpets, three trombones, kettledrums, and strings.

The first movement begins with an introduction, Ziemlich langsam (Un poco lento), in D minor, 3-4. The first motive is used later in the "Romanze." The orchestra gives out an A which serves as background for this motive in sixths in the second violins, violas, and bassoons, This figure is worked up contrapuntally. A dominant organ-point appears in the basses, over which the first violins play an ascending figure: the time changes from 3-4 to 2-4.

The main body of this movement, Lebhaft (Vivace), in D minor, 2-4, begins forte with the development of the violin figure just mentioned. This theme prevails, so that in the first section there is no true second theme. The characteristic trombone figure reminds one of a passage in Schumann's Piano Quartet in E-flat, Op. 47, and there is a heroic figure in the wood-wind instruments. After the repetition comes a long free fantasia. The true second theme, sung in F major by first violins, appears. The development is now perfectly free. There is no third part.

The Romanze, Ziemlich langsam (Un poco lento), in D minor—or, rather, A minor plagal—opens with a mournful melody said to be familiar in Provence, and Schumann intended originally to accompany the song of oboe and first 'cellos with a guitar. This theme is followed by the dreamy motive of the Introduction. Then the first phrases of the Romanze are sung again by oboe and 'cellos, and there is a second return of the contrapuntal work—now in D major—with embroidery by a solo violin. The chief theme brings the movement to a close on the chord of A major.

The Scherzo, Lebhaft (Vivace), in D minor, 3-4, presents the devel-



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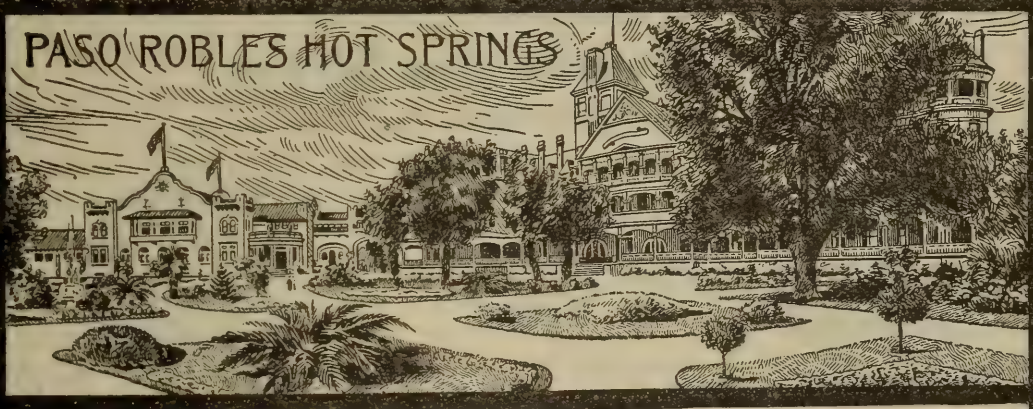
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opment of a rising and falling scale-passage of a few notes. The Trio, in B-flat major, is of a peculiar and beautiful rhythmic character. The first beat of the phrase falls constantly on a rest in all the parts. The melody is almost always in the wood-wind, and the first violins are used in embroidery. The Scherzo is repeated after the trio, which returns once more as a sort of coda.

The Finale begins with a short introduction, Langsam (Lento), in B-flat major, and it modulates to D minor, 4-4. The chief theme of the first movement is worked up against a counter-figure in the trombones to a climax. The main body of the movement, Lebhaft (Vivace), in D major, 4-4, begins with the brilliant first theme, which has the character of a march, and is not unlike the theme of the first movement with its two members transposed. The figure of the trombones in the introduction enters. The cantabile second theme begins in B minor, but it constantly modulates in the development. The free fantasia begins in B minor, with a G (strings, bassoons, trombones), which is answered by a curious ejaculation by the whole orchestra. There is an elaborate contrapuntal working-out of one of the figures in the first theme. The third part of the movement begins irregularly, with the return of the second theme in F-sharp minor. The second theme enters in the tonic. The coda begins in the manner of the free fantasia, but in E minor; but the ejaculations are now followed by the exposition and development of a passionate fourth theme. There is a free closing passage, Schneller (Più moto), in D major, 2-2.

For a poetic appreciation of the many beauties of this romantic symphony see W. J. Henderson's "Preludes and Studies" (New York, 1891).



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After she received the first prize, she began to lead the life of a virtuoso. She has played in England, France, Germany, the Netherlands, Spain, and Switzerland.

The Concerto in G minor, No. 2, for Pianoforte, Op. 22.

Camille Saint-Saëns

(Born at Paris, October 9, 1835; now living there.)

This concerto was composed in 1868. It was played for the first time with Saint-Saëns as the pianist at a Concert Populaire, Paris, December 13, 1868. The first performance in Boston was at a concert of the Harvard Musical Association, February 3, 1876, when Mr. Lang was the pianist. Therefore, the statement in the published records of the Philharmonic Society of New York, that the performance at one of its concerts, December 9, 1876 (Mr. Lang, pianist), was the first in America, is incorrect.

The concerto is scored for solo pianoforte, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, strings, and a pair of cymbals *ad lib.* for the third movement. The work is dedicated to Mme. A. de Viliers, born de Haber.

The first movement opens with a free contrapuntal cadenza for pianoforte alone, Andante sostenuto, G minor, 4-4 time, but no bars are marked in the score until the orchestra enters. The cadenza grows more and more brilliant until the orchestra enters with two mighty chords, which are followed by a sturdy phrase in strongly marked rhythm. The oboe has a recitative-like phrase which is accompanied first by the pianoforte, then by the strings pizzicati. The first theme is announced by the pianoforte alone. The strings come in with an accompaniment during the development. Imitations between pianoforte and strings and wood-wind instruments lead to a subsidiary theme (B-flat major) given out by the pianoforte with certain phrases reinforced by the wood-wind. The clarinet has an episodic phrase with accompaniment of chords for flutes and horns and with running passages for the pianoforte. There is a change of tempo, più animato. The pianoforte begins measures of brilliant passage-work. There are sustaining harmonies for the strings and the wood-wind, and later for

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the full orchestra. There is a steady increase in pace and force until the tempo becomes twice as fast as before. Suddenly there is a return to the original slower tempo, and the first theme is given out (G minor, fortissimo) by violins, violas, and 'cellos against furious octaves and double arpeggios for the pianoforte, which continues the theme with the melody in octaves. This melody passes to the flute, oboe, and clarinet, while the piano keeps up the arpeggio accompaniment. The pianoforte has an unaccompanied cadenza, with a development of figures from the first theme. Toward the end the orchestra enters and it leads to a coda, in which the contrapuntal passage with which the movement opened is now accompanied by the orchestra. The end is a repetition of the sturdy orchestral passage which first introduced the chief theme. This movement is not in the symphonic form usual in first movements of concertos. It might be called the "slow movement" of the composition.

The second movement, Allegretto scherzando, E-flat major, 6-8, corresponds to a scherzo in character, but its form is that of a first movement. After a pizzicato chord in the strings and quick rhythmic beats of kettledrums a nimble theme is announced by pianoforte alone. It is developed by pianoforte and orchestra, either in alternation or together. The second theme appears in B-flat major; the melody is sung by various wind and stringed instruments against a sort of guitar accompaniment with a peculiar rhythm in the pianoforte. The pianoforte soon takes part in the development. There is a light little conclusion theme for pianoforte, accompanied by a tremolo in the strings, with occasional soft chords in the wood-wind. There is a short free fantasia. The third part bears the conventional relations to the first. The scherzo ends pianissimo with a short coda.

The third movement, Presto, G minor, 4-4 (practically 12-8), is not unlike a dashing saltarello. Two measures of rapid triplets in the bass of the pianoforte are followed by a repetition of this figure by the strings against a chord for wind instruments and kettledrums. The piano has the first theme and develops it with slight assistance from the orchestra. The second theme enters in A major and the saltarello



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rhythm disappears. The pianoforte has this melody, and the accompaniment is for wood-wind instruments and horns. The saltarello rhythm comes back. In the free fantasia the two chief themes are worked out by the pianoforte. The development is followed by an episode in which wind instruments, aided later by strings, play a choral in full harmony while the pianoforte has a persistent trill-figure, which is derived from the second theme. The choral is first played through in even whole notes; then it is repeated more strongly in half notes, while the pianoforte persists in the repetitions of the trill. Passage-work for the pianoforte leads to the third part of the movement, which is in orthodox relations to the first. The second theme is now in D major. There is a dashing coda.

This concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Otto Bendix (December 9, 1882), Mme. Hopekirk (December 8, 1883), Alfred Hollins (April 7, 1888), George M. Nowell ((February 18, 1893), Mrs. Beach (February 16, 1895), Martinus Seveking (December 7, 1895), Miss Antoinette Szumowska (March 14, 1896), Heinrich Gebhard (April 20, 1901), Mme. Szumowska (March 28, 1903). The scherzo alone was played in Boston at one of these concerts by Mme. Hopekirk (April 16, 1904).

Mr. Saint-Saëns played this concerto in Boston at his concert with the assistance of the Boston Symphony Orchestra, Dr. Muck conductor, November 26, 1906.

Overture to the Opera "Tannhäuser" . . Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

"Tannhäuser und der Sängerkrieg auf Wartburg," romantic opera in three acts, book and music by Richard Wagner, was first performed at the Royal Opera House in Dresden, under the direction of the composer, on October 19, 1845. The cast was as follows: Hermann, Dettmer; Tannhäuser, Tichatschek; Wolfram, Mitterwurzer; Walther, Schloss; Biterolf, Wächter; Heinrich, Gurth; Reimar, Risse; Elisabeth, Johanna Wagner; Venus, Schroeder-Devrient; a young shepherd, Miss Thiele.

The first performance in the United States was at the Stadt Theatre, New York, April 4, 1859, and the cast was as follows: Hermann, Graff; Tannhäuser, Pickaneser; Wolfram, Lehmann; Walther, Lotti; Biterolf, Urchs; Heinrich, Bolten; Reimar, Brandt; Elisabeth, Mrs. Siedenburg; Venus, Mrs. Pickaneser. Carl Bergmann conducted. The New York *Evening Post* said that the part of Tannhäuser was beyond the abilities of Mr. Pickaneser: "The lady singers have but little to do in the opera, and did that little respectably."

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The overture was played for the first time in Boston, October 22, 1853, at a concert of the Germania Musical Society, Carl Bergmann conductor. The programme stated that the orchestra was composed of "fifty thorough musicians." A "Finale" from "Tannhäuser" was performed at a concert of the Orchestral Union, December 27, 1854. The first performance of the pilgrims' chorus was at a Philharmonic concert, January 3, 1857, a concert given by the Society "with the highly valuable assistance of Herr Louis Schreiber, solo trumpet-player to the king of Hanover."

The first performance of the opera in Boston was at the Boston Theatre, January 20, 1871, with Mme. Lichtmay, Elisabeth; Mme. Roemer, Venus; Carl Bernard, Tannhäuser; Vierling, Wolfram; and Franosch as the Landgrave.

The coda of the overture was cut out, and the overture was connected with a new version of the first scene of the opera for the performance of the work in a translation by Charles Nuitter into French at the Opéra, Paris, March 13, 1861. Some consider therefore the overture in its original shape as a concert overture, one no longer authentically connected with the opera.

The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass-tuba, kettledrums, cymbals, triangle, tambourine, strings.

It begins with a slow introduction, Andante maestoso, E major, 3-4, in which the pilgrims' chorus, "Beglückt darf nun dich, o Heimath, ich schauen" from the third act, is heard, at first played piano by lower wood-wind instruments and horns with the melody in the trombones against a persistent figure in the violins, then sinking to a pianissimo ((clarinets and bassoons). They that delight in tagging motives so that there may be no mistake in recognition call the first melody the "Religious Motive" or "The Motive of Faith." The ascending phrase given to the violoncellos is named the "Motive of Contrition," and the persistent violin figure the "Motive of Rejoicing."

The main body of the overture, Allegro, E major, 4-4, begins even before the completion of the pilgrims' song with an ascending first theme (violas), "the typical motive of the Venus Mountain."

"Inside the Horsel here the air is hot;
Right little peace one hath for it, God wot;
The scented dusty daylight burns the air,
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Mr. Hastings studied with Frank E. Morse, Steinert Hall, Boston.

The first period of the movement is taken up wholly with bacchanalian music from the opening scene in the Venus Mountain; and the motive that answers the ascending typical figure, the motive for violins, flutes, oboes, then oboes and clarinets, is known as the theme of the bacchanal, "the drunkenness of the Venus Mountain." This period is followed by a subsidiary theme in the same key, a passionate figure in the violins against ascending chromatic passages in the 'cellos. The second theme, B major, is Tannhäuser's song to Venus, "Dir töne Lob!" The bacchanal music returns, wilder than before. A pianissimo episode follows, in which the clarinet sings the appeal of Venus to Tannhäuser, "Geliebter, komm, sieh' dort die Grotte," the typical phrase of the goddess. This episode takes the place of the free fantasia. The third part begins with the passionate subsidiary theme, which leads as before to the second theme, Tannhäuser's song, which is now in E major. Again the bacchanalian music, still more frenetic. There is stormy development; the violin figure which accompanied the pilgrims' chant returns, and the coda begins, in which this chant is repeated. The violin figure grows swifter and swifter as the fortissimo chant is thundered out by trombones and trumpets to full harmony in the rest of the orchestra.

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Paderewski Symphony in B minor, Op. 24
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I. Adagio maestoso; Allegro con fuoco.
II. Andante con moto.
III. Allegro vivace.

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I. Allegro moderato; Andante.
II. Allegro vivace; Andante.
III. Finale, Allegro.

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SYMPHONY IN B MINOR, OP. 24 IGNAZ JAN PADEREWSKI

(Born, November 6, 1860, at Kurilowka, in Russian government of Podolia; now living at Morges, Switzerland.)

The following sketch of this symphony is based on information furnished by the composer.

The symphony Op. 24 is in three movements: I. Adagio maestoso; Allegro fuoco; II. Andante con moto; III. Allegro vivace.

The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed, and the parts were copied in December, 1908.

"The symphony is written as a patriotic tribute of the composer to his native country, and it was directly inspired by the fortieth anniversary of the revolution of 1863–64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form. It seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer endeavors to express the lyric nature of his race.

"In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem, and is peculiarly in memory of the revolution of 1863–64.

"In the opening of the movement is felt the spirit of social and political unrest which filled the country prior to the outbreak of the war,—the unrest of the young hot-heads, the youth of the nation, who longed for independence. Older heads, conservative age, counselled patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken. The anthem is treated not unlike a dirge; it appears in a subdued, sad mood.

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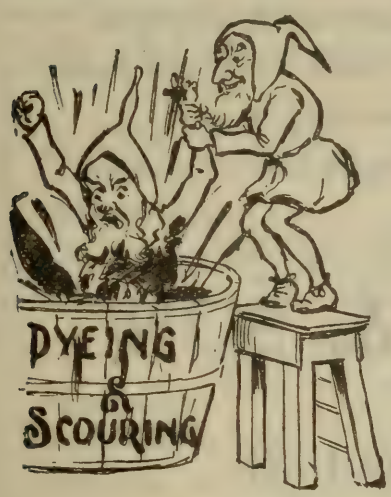
"Light-hearted, gay, and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous, and battling; yet, as the conflict progresses, it is gradually lost in the gloom of defeat, finally disappearing in an atmosphere of utter despair.

"Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher,—lamentations for the fatherland ascending to heaven.

"A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written."

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement. It will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, a set of three



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Concerto, C minor, No. 4, for Pianoforte and Orchestra, Op. 44

Camille Saint-Saëns

(Born at Paris on October 9, 1835; now living there.)

This concerto was composed in 1875 and published in 1877. The composer played the pianoforte part with orchestra at the Châtelet, Paris, October 31, 1875. It was in 1875 that his symphonic poem "Danse Macabre" was first performed (March 24 at the Châtelet, Paris); also the pianoforte quartet in B-flat (Salle Pleyel, Paris, March 6). Six "Mélodies Persanes" ("La Brise," "La Splendeur Vide," "La Solitaire," "Au Cimetière," and "Tournoiement") were published.

The concerto was played in Boston for the first time at a concert of the Harvard Musical Association, February 14, 1878. Mr. John A. Preston was the pianist. The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mme. Madeline Schiller, February 25, 1882; Mr. Carl Stasny, October 22, 1892; Mme. Bloomfield-Zeisler, March 5, 1898.

In its structure there is a departure from the traditional form, as in other pianoforte concertos by Saint-Saëns. The work begins with a sort of free prelude, Allegro moderato, C minor, 4-4. A theme of eight measures is given out alternately by the orchestra and the piano-

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forte; it is treated now contrapuntally, now in free preluding fashion, somewhat after the manner of a cadenza. A French critic, Mr. Georges Servières, speaks of this dialogue between pianoforte and orchestra "in the style of Beethoven." This species of introduction leads to the main body of the movement, an Andante in A-flat major, 4-4. There are soft and mysterious harmonies for orchestra with flowing arpeggios for the pianoforte. The chief theme, a simple melody, is developed at some length and enriched with varied ornamental work.

The second movement, Allegro vivace, C minor, 2-4 (6-8), begins with a lively scherzando. The theme of the prelude to the first movement reappears in a faster tempo. Mr. Apthorp says of this movement, it "shows the composer in a vein which he has cultivated with great success, and in a style that can be traced to two very different influences—to that of Mendelssohn, on the one hand, and that of Berlioz, on the other. By combining in this way two utterly different ways of giving musical expression to the same mood (Mendelssohn's and Berlioz's), Saint-Saëns has here, as in several other compositions of his, succeeded in producing a style of light, tricksy writing that is very individual and thoroughly his own, borrowed as its component elements may be." There is a short Andante, C minor, 4-4, with reminiscences of the first movement. This leads to the Finale, Allegro, C major, 3-4. A theme that has the character of a folk-song is devel-



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oped energetically and brilliantly somewhat after the manner of the rondo.

The concerto, dedicated to "Mr. Anton Door,* Professor of the Vienna Conservatory," is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings, and solo pianoforte.

ENTR'ACTE.

HECTOR BERLIOZ AS CRITIC.

BY PHILIP HALE.

Studying Berlioz, the music critic, as revealed to the world by Mr. Boschot in his entertaining volumes,† we have seen the composer criticising at times with a view to his own interests; criticising the compositions or performances of others to produce his own works, or to gain for himself certain positions; bitter against singers, alternately amiable and disagreeable toward managers, in the hope of maintaining Marie Recio, the *fausse maigre*, born Martin, in a subordinate position at the Opéra. Thus did Berlioz show himself human; that is, weak. Yet as a critic he wielded a mighty influence for good.

His courage, which approached recklessness, was proverbial. His honesty, even when he praised Meyerbeer, poor Miss Bertin's opera, and Miss Recio's figure, face, and voice, was not questioned by those

*Anton Door, pianist, was born at Vienna, June 20, 1833. He was a pupil of Carl Czerny and Simon Sechter. He began to give concerts in 1850, first in Germany, later with Ludwig Strauss, violinist, in Italy. In 1856–57, he gave concerts in Scandinavia, and at Stockholm was made court pianist and a member of the Royal Academy. In 1877 he made a tour with Sarasate through Austria and Hungary, and afterward he played with great success in Germany and the Netherlands. For ten years he taught the pianoforte at the Moscow Conservatory, but in 1869 he was appointed professor at the Conservatory of the Society of Friends of Music at Vienna. He retired when Emil Sauer was appointed "master school teacher" (1901).

†Adolphe Boschot's "La Jeunesse d'un Romantique" (Paris, 1906) and "Un Romantique sous Louis Philippe" (Paris, 1908)

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who knew him. He was not the only one who found admirable pages in "The Huguenots," which still remains a work that may well command respect and admiration for certain pages; he was discriminative in his eulogy of "Esmeralda," for he pointed out faults and recommended improvements. He was infatuated with Marie and he married her after the death of his first wife, whose last years were years of bodily fatness, drunkenness and maniacal jealousy. Read carefully his comments on Marie's singing, and you will not find extravagant commendation. The worst that may be said about his treatment of her as a singer is that he probably paid her more attention than he would have done, had he not been personally interested in her. That he obtained a position for her is not injurious to his reputation as a critic.

It seems to me that Mr. Boschot in his desire to write the one authoritative life of Berlioz, and to bring him as a man clearly before the readers of to-day, has dwelt almost amorously on matters of insignificant detail. Let Mr. Boschot, who, it should be remembered, is a warm admirer of Berlioz, the genius, do his worst. Berlioz still remains the most vivid, the most brilliant of music critics, and for many years in the face of apathy and discouragement he fought valiantly, desperately for the best music and for general appreciation of this music.

That he included his own music among the best showed his perspicacity. To-day he must be fairly ranked among the few great ones of the nineteenth century who expressed their emotions and their views of life and art in music. The best of his compositions are still among the world's choicest treasures. The most modern orchestration is derived from him. His influence is felt wherever man clothes his musical thought in orchestral dress.

The career of Berlioz as a critic may serve as a text for the discussion of musical criticism in general. There are questions that are often

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asked: Should not a critic be a thoroughly trained musician, a composer or the master of an instrument or of the voice? Should he be a partisan? Should not his first aim be to educate the public? Should he be young or old? Should he be intimate with musicians or should he keep aloof from them?

Berlioz was an extraordinary man, a genius, a creator as well as a translator into music, but in the narrow meaning of the word he was not an accomplished musician. His early training amounted to nothing. At the Conservatory he shocked his teachers by his contempt for counterpoint and his heterodoxy. No doubt graduates from the conservatory in Boston are better grounded in harmony. He played as an amateur on the guitar. He was not a violinist or a pianist. He could not have supported himself by playing any orchestral instrument. He was not a "natural singer," nor did he study the art of singing.

In his criticisms, therefore, there is as a rule a lack of technical analysis, but the display of the higher qualities that made him great as a composer, musical instinct, sense of color, abhorrence of platitudes, sympathy with that which was nobly antique or passionately romantic, towering imagination, also distinguished him as a critic from others who were concerned only with the letter of the law.

Baudelaire stoutly insisted that a critic worthy the name must be a partisan; that his own theories and beliefs must shape his articles in which he comments on the works of others. Berlioz was certainly a partisan in that he joined the romanticists. His romanticism was elastic: it included the tragedies of Gluck and the symphonies of Beethoven, the operas of Spontini and those of Weber. He was a partisan in this: he was not interested in music that did not appeal to him, even though the structure of that music was flawless.

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author only those qualities which have the germ or the root in himself. Sainte-Beuve, quoting this saying, added that there is a relative degree to which a mind raises itself; this mind cannot go higher, and, having attained this degree, it judges as best it can.

Berlioz was not unique as a critic because he was a composer, but in spite of his creative faculty. Whenever he judged solely as a composer, he said strange things, as other composers before and after him. Read Weber's articles on Beethoven's symphonies,—how inferior in judgment and in sympathy to those written by E. T. A. Hoffmann, who, as a composer, is known only to the antiquarian. There are Spohr's singular views of Beethoven's music. Beethoven himself expressed singular opinions concerning his contemporaries.

If Schumann saw the genius of Chopin, he also saw true swans in certain German geese. How often he praised to the skies composers whose very names are now unfamiliar! How bourgeois, how narrow was Mendelssohn in his estimates! And did not Tschaikowsky, Brahms, Grieg, express themselves at times to the wonder, if not the consternation, of their admirers? Has not Debussy spoken as a madman beating a drum?

A teacher is not qualified for general criticism because he is a teacher. If he be a teacher of the piano, he is interested first of all in matters of mechanism, in the "method" of the pianist that appears before him for judgment. He has his own ideas. Woe to the virtuoso who succeeds in spite of them! In like manner the singing teacher is concerned with the tonal emission, the manner of breathing, points of mechanism, rather than with the interpretation of the poet's sentiment which the composer emphasized or put as a precious stone in a fit setting.

The critic as teacher may write well about the mechanical merits of a

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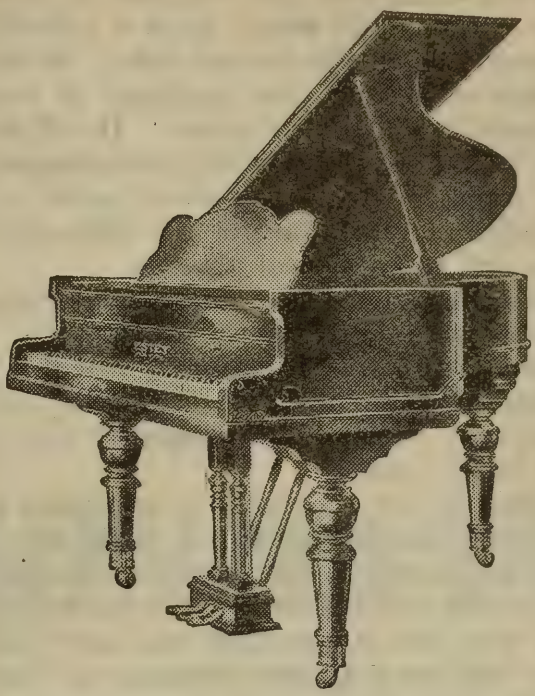
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performance, but it will be hard for him to judge without prejudice, to take a broad view, to sympathize with the performer's æsthetic purpose, unless the critic and the criticised be avowedly of the same school.

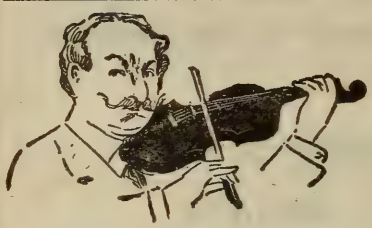
The critic should surely have a knowledge of the capabilities of instruments and of the human voice; he should have been drilled in the elements of theory, the grammar of composition. He should know intimately the history of music. It will not harm him to play the piano or the violin, to have written his contrapuntal exercises, to be a member of an orchestra, to lead a choral society. He should have a practical knowledge of music and of the difficulties necessarily encountered by singers and instrumental players.

If a composition be crudely constructed or shabbily orchestrated, he should be able to tell the reason why. If the performance be poor, he should know why it is poor. But it is not necessary for him to be a composer or a virtuoso. A critic may not be able to sing delightfully, and he may yet judge intelligently the total impression made by the singer on the stage.

Neither he nor the public is interested first of all and chiefly in matters of mechanical detail. A critic may not be able to trill; his inability does not preclude him from saying honestly that Miss Gazaba's trill was like a coffee mill. It is not necessary for him to explain to the public why this comparison was inevitable. A critic may not be able to play the much-abused polonaise of Chopin, but he has a right to say that Mr. Hammerkuis butchered it and man-handled the piano, or that Mme. Solferina turned the polonaise into a jam-pot of sentiment.

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many concerts the symphonic poem or the cantata is merely an excuse for a brilliant article. This article need not shine at the expense of the unfortunate composer. His work should serve as a text and the sermon should be of benefit to him as to others.

How often you hear the composer saying of a critic, "I should like to see him write as good a piece!" And so, when there was the outcry against slavery in the South, the retort was: "Would you be willing to have your sister marry a negro?" The one answer is as pertinent as the other.

If the critic has neither theoretical nor practical knowledge of music, he becomes a phrase-monger, and, although his articles may be graceful and redolent with a literary flavor so that they please the ladies, those acquainted with music will pass them by. It happens more than once that a ready-witted man, with the gift of fluency, with a good memory so that he retains what he has read, with a natural taste for the beautiful, with a keen sense of an audience's appreciation or rejection, may sit in the critic's chair and write plausible articles. Sooner or later he is found out. He is revealed as a man writing pleasantly about music, as he would about a trip to the Yellowstone, the jute crop, or the latest quick-seller. And so we had not long ago the melancholy spectacle of Mr. Arthur Symons, who writes intelligently and as a poet about literature, contributing colored nonsense as a music critic to the *Saturday Review*.

It has been said that the young critic is buoyant, enthusiastic, optimistic; that the critic of many years is bored and unemotional. Youth, as Liszt said, is the time for virtuosity; it is hardly the time for judgment based on experience, comparison, meditation. George Farcy described the young man as enthusiastic in his ideas, stern in his judgments, passionate in his opinions, both bold and timid in action; he reasons in place of observing; he is an intractable logician; the right not only dominates, it crushes the fact. "Later he learns that there is a reason for every doctrine, that there is an explanation, if not an excuse, for every action."

If the young man has studied seriously, he is still under the influence of his teachers. If they were of the old school, he has little sympathy



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Yours very truly,

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with modern tendencies. . If they were ultra-modern, then the old masters have only a historical interest, and only the radicals make for musical righteousness.

Reared musically in Germany, he honestly believes that music is made in Germany; in our own country, only after approved German patterns. The young man is intolerant. Sometimes he believes he has a mission. The public is to be educated by his articles, it is to be conducted personally to the temple of true art.

A singer should sing only songs by Schubert, Schumann, Franz, Brahms; or, if the critic be of the other wing, songs by Loeffler, Fauré, Strauss, Wolf, Debussy. The pianist should also be a partisan.

Ah, who of us has not passed through these yeasty years! We were all sincere in our views and opinions,—and this was the most pathetic feature of our work. We all took ourselves seriously, too seriously perhaps. Changes in popular taste are constant and inevitable. Some of us thought, possibly, that we were instrumental in bringing about these changes, which would have come, however, had we served as blameless clerks in the shops of apothecaries.

"Like Plato's sage, it is only at fifty that the critic rises to the true height of his literary priesthood, or, to put it less pompously, of his social function. By then only can he hope for insight into all the modes of being, and for mastery of all possible shades of appreciation." This was the opinion of Amiel, who was critical to the verge of self-torture.

The critic by the time he reaches fifty should have educated himself. The opera he hailed twenty years ago as a fixed and shining star turned out to be the comet of a season. The virtuoso who was enthroned by him as a chaste and noble interpreter fell into mannerisms and set traps for applause. The composer who suddenly appeared to lead triumphantly in new paths fell quickly by the wayside. A critic should keep scrap books of his articles. Looking over columns written with his heart's blood a dozen or even half a dozen years ago, he learns humility. Were those his thoughts? Had he the audacity to express them so positively, so violently?

As the years pass, the critic, if he listens and meditates, has a less contracted horizon, a broader sweep of vision. He realizes the fact that

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there were imaginative composers before Debussy; that Debussy in "Pelléas and Mélisande" may have said his last word—in music, but not the last word. The critic is now ready to accept both Mr. Paderewski and Mr. de Pachmann, when each is in the vein. He enjoys both Mme. Melba and Miss Garden. In hearing orchestral music, he is neither Russian nor French, German nor Italian. He hears with keen pleasure Beethoven's "Coriolanus" overture or Loeffler's "Pagan Poem"; César Franck's symphony or Gluck's overture to "Iphigenia in Aulis."

Yet he is not dazzled by the brilliance of a name, ancient or modern; he is conscious of the fact that the wildly romantic music of to-day may be tamely classic to ears in 1926; he will still inveigh against the pretentiously ignorant, the climbers, the poseurs, the money-changers and the charlatans in the art that is dear to him. He writes his articles with the same gusto, not in the hope of persuading the public to accept his views, much less to turn composers and performers from the error of their ways, but for his own satisfaction, to fulfil his duty to his employer, to give the public the best he has within him, to be faithful to himself.

The critic of fifty years has heard many famous singers and players; he has seen changes in public taste; he has observed the acceptance of music that was at first rejected with scorn, the enthusiasm over this music, and at last the lack of interest in it and the quiet dismissal. The man that has heard Rubinstein and von Bülow has a surer standard of judgment than he that began his piano recital life six years ago. The man that heard Brignoli, Campanini, Lucca, Faure, Patti in her prime,

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may be pardoned for not losing his head in rapture over more modern singers so that he rushes into print with mad superlatives of praise. There has always been much to admire and much to condemn.

Marie Recio disturbed for a time the critical vision of Berlioz. Should the critic carefully abstain from familiar intercourse with composers, singers, players? If the critic wishes to be outspoken, it is certainly better for him not to go beyond an amiable bowing acquaintance. It is not pleasant to tell the public that in your opinion a friend has failed. In the desire to be scrupulously honest the young critic, wishing to show his impartiality, exercises the malice of a friend and treats the work or performance with a greater severity than is necessary. It should never be forgotten that, strive as he may, a critic, praising, seldom responds fully to the expectation of a friend, especially when the friend asks for a wholly unbiassed judgment.

BIZET'S LETTERS (1857–1860: 1871).

BY PHILIP HALE.

Letters written by Georges Bizet to his mother (1857–1860) and to his mother-in-law and others in 1871 were recently published by Calmann-Levy in Paris. The earlier letters were written at Rome, where Bizet sojourned after he took the coveted prize. There have been *prix de Rome* men who sulked in the sacred city while they were maintained by their government, *prix de Rome* men who afterward cursed both the existence at Rome and the system of prizes at the Paris Conservatory of Music and the Academy of Fine Arts. Bizet loved Rome.

The French were not then in favor. It seems that one Schnetz was the only one received in Italian society, and of him Bizet wrote: "He's an Italian at heart. He has lived in Italy twenty years and he has espoused their interests and tastes to such a point that he never washes his hands."

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 a. Romance in F major Beethoven
 b. Menuet Mozart
 c. Elfentanz Popper-Halir

3. CONCERTO (for two Violins) Bach

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 Allegro vivace
 Andante
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 Theme with variations
 Finale Allegro Giusto

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But, as Bizet wrote, the Italians did not close museums, churches, country, or sky, and any one that appreciated the beautiful would always have something to ponder and admire.

"You can work better at Rome than at Paris. The more I go about, the more I pity the fools who have not known how to enjoy the happiness of being a pensioner of the Academy. I have noticed that the complainers have never done much. Halévy, Thomas, Gounod, Berlioz, Massé, have tears in their eyes when they speak of Rome. Leborne, Galibert, L. Cohen, Elwart, and others attribute their insignificance to time wasted, they say, at the Academy."

And yet Bizet had no illusions about the character of the judges, the sitters in the seats of the mighty. When he sent his first manuscript from Rome to show that he was diligent, the wise men in Paris found it too long,—an opinion that Bizet thought was not a strictly musical criticism: "It is only the opinion of five orthodox citizens who find it disagreeable to spend Sunday reading music instead of going into the country." Nor was he anxious about his second *envoi*, a work entitled "Vasco da Gama." It was a complicated score, and therefore hard to read: "A work of this importance should be studied at home, at leisure, and especially without the aid of a piano, if there is to be a fair judgment. But these gentlemen intrust the reading of manuscripts to a reader, it matters not whether he be good or bad. Is it possible to read at first sight a manuscript score? The music is played and only once, then the areopagus passes judgment on a young man who is equal, if not superior, to the majority of his judges. (I am speaking in general, not merely for myself.) Then this happens: either the judges do not understand, and in this case their negligence or wounded proper pride suggests a crushingly adverse opinion, or seduced by a certain form, a certain taste, they approve without knowing why. Inevitable result:

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no real appreciation, but an erroneous one, false or absurd, or all this at once. This is the truth, nothing but the truth, and what can you expect of those animals over there? Reber never says anything, Berlioz is away, Auber sleeps, and, alas! Carafa and Clapisson listen. There is only Thomas—and he is so lazy!"

The young Bizet did not change. It is the Bizet who in 1871 says frankly that he has little respect for Academies and none at all for the Legion of Honor. "These two institutions have not distinguished any one; on the contrary, they have been honored by superior men who have condescended to lend them the lustre of their names." No, Bizet did not care for "honors, dignities, titles." And in 1871 he wrote with delightful frankness about the wretched instruction of the Paris Conservatory. "Saint-Saëns, Guiraud, Massenet, I, and some others could rejuvenate the school that Mr. Auber has turned into a house which I cannot characterize decently because it is not decent. There is a singing teacher who is a most outrageous blackmailer. A certain Mr. Z. compels his pupils to take private lessons with him at ridiculous prices, and when the pupils cannot pay he takes their linen, jewels, personal effects, which Mrs. Z. sells to a dealer in second-hand clothes. Mr. Auber finds this good and proper. Teachers of this kind do not displease him, and, after all, why make a change? All this has gone on for a long time."

Bizet was scarcely nineteen years old when he went to Rome. His letters to his mother are full of enthusiasm. He had no doubt concerning the future, but the letters are by no means egotistical, charged with egoism that a mother forgives and secretly admires. He described all that he saw. He gave final opinions with the delightful authority of youth. Stopping at Florence, he was saddened by the thought that not one man of talent, musician, poet, painter, dwelt there. "I am

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persuaded that the decadence of art follows political decadence." There was no greater painter, sculptor, and architect than Michael Angelo. All æsthetic questions were solved at once by young Bizet, but not in an unpleasant, bumptious manner. He wrote to his mother gossip about his comrades, descriptions of life in town and country. It seems that the Italian peasant of 1858 did not detest the French: "These people are susceptible to the slightest attention. For a cigar or two they will become your sworn friend. The women are often pretty, sometimes ugly, always dirty."

Writing an operetta, "Don Procopio," the young man did not easily find a libretto. He went from bookshop to bookshop and read at least 200 poems. In Italy of '58 they wrote librettos only for Verdi, Mercadante, and Pacini. The other composers put up with translations of French opera texts. For example, they would take one of Scribe's librettos, translate it into Italian, and sign it without changing a word. Often they did not change the title. Thus Scribe's "Le Domino Noir" was converted into "Il Domino Nero," and Scribe's name was not printed. Adam's "Brasseur de Preston" became "Il Liquorista di Preston," and the music was completely made over by Luigi Ricci.

Bizet took it into his head to visit an organ factory in Rome. He went to the leading one and asked to see an organ. The builder was greatly surprised and looked at him narrowly. He finally said: "I have no organs and I have not even the frames and wood to make them; but if you wish one, order it and pay in advance, and I'll buy the necessary tools." This organ builder had inherited the business from his father ten years before this and had never had the opportunity of making an organ for even $400. In the winter he played the flute in a theatre and sold tobacco. In summer he sold tobacco and rented carriages. Summer and winter he was in the national guard, and received for it $9 a year.

In some of the letters to his mother Bizet discussed the relative merits

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of the "great" musicians. Young as he was, he believed in the correspondence of arts. "All arts touch each other, or, rather, there is only one art. Whether one expresses his thought on the canvas, on marble, or on the stage, it matters little; the thought is always the same." He was convinced in 1858 that Mozart and Rossini were the two greatest musicians. "Admiring Beethoven and Meyerbeer with all my might, I feel that my nature leads me to love pure and spontaneously flowing art rather than dramatic passion." He was fond of Gounod, because Gounod was "the only man among the French musicians of that period who truly adored his art." (When Bizet wrote this, Gounod's "Faust" had not been performed.) In this letter he also wrote: "Up to this time I have wavered between Mozart and Beethoven, between Rossini and Meyerbeer. Now I know what it is necessary to adore. There are two kinds of genius,—that of nature and that purely mental. While I admire the latter immensely, the first has my full sympathy. And so I have the courage to prefer Raphael to Michael Angelo, Mozart to Beethoven and Rossini to Meyerbeer. I do not put some in the second rank to put the others in the first, for that would be absurd. With me, it is a matter of taste, and one order of ideas sways me more strongly than the other. When I see 'The Last Judgment,' when I hear the 'Eroica' or the fourth act of 'The Huguenots,' I am moved, surprised, and I have not enough eyes, ears, intelligence, to admire; but when I see the 'School at Athens,' 'The Dispute of the Holy Sacrament,' 'The Virgin of Foligno,' when I hear 'The Marriage of Figaro' or the second act of 'William Tell,' I am completely happy, I experience contentment, I am fully satisfied, I forget everything else."

Bizet did not then appreciate Verdi as he appreciated him in later years. In 1859 Verdi seemed to him a composer of great talent who lacked style, which is the essential quality of a great master. At the same time Bizet recognized and respected Verdi's overwhelming passion. "His passion is brutal, but it is better to be passionate in this manner than to lack passion. His music sometimes exasperates me; it never bores me." Rossini had, as Mozart, both elevation and style, and also the "motive." And to Bizet a "motive" was something more



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than an idea. Shortly before leaving Rome, he wrote that on the days of the sirocco he could not touch Mozart's operas; they affected his nerves, made him literally sick. Certain pages of Rossini had the same effect on him at the time of the sirocco. The music of Beethoven and Meyerbeer did not affect him thus. "As for Haydn, he has long put me to sleep, and this is true of old Grétry."

There was a time when Bizet thought of writing an ode-symphony, "Ulysses and Circe," just as he thought of writing a dramatic work based on Hoffmann's "Master Martin, the Cooper, and his Apprentices." The latter scheme, which might have brought out an opera not unlike "The Mastersingers" as far as a scenario was concerned, came to nothing. He was especially struck in Hoffmann's story by the possibilities in the scene of the vocal contest. Nor did the plan of writing music for a Homeric subject inspire him. He thought of a tragi-heroic-comical "Don Quixote." Homer was too much for him; he refused to let a composer arrange or disarrange his verses. So Bizet worked on his "Vasco da Gama" and planned a symphony which would be entitled "Rome, Venice, Florence, and Naples." The movements would be a first one, Rome; an andante, Venice; a scherzo, Florence; and a finale, Naples. As is well known, Bizet did leave behind him an orchestral suite entitled "Rome."

These early letters are charming both in spirit and in expression. They are affectionate, often loving, but never mawkish. There is no suggestion of a prig or a spoiled child. Even then Bizet had decided opinions of his own and a courage in maintaining them. It is easy to see by these letters that he was loved by his colleagues at Rome, although some could not understand his personal neatness. Bizet's character was always lovable. In later years he may have been brusque, even irritable when he was bored, but the testimony of all that knew him though slightly is to the effect that he was a singularly delightful and noble character.

The few letters of 1871 that are published in this volume are naturally more sombre. Bizet loved France, and his country had suffered cruelly from domestic as well as foreign foes. Yet here again we see the man of strong convictions, close friendships and faithful love, the composer

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of high ideals. He reproached his mother-in-law, the widow of the composer Halévy, for her injustice toward Wagner. "However, it is the lot of these great geniuses to be misunderstood by their contemporaries. Wagner is not my friend, and I have only a moderate esteem for him; but I cannot forget the immense joy this innovating genius has afforded me. The charm of this music is unspeakable, inexpressible. It is voluptuousness, tenderness, love! The Germans understand well that Wagner is one of their most solid columns. The German spirit of the nineteenth century is incarnated in this man. You should surely know how cruelly disdain affects an artist. Fortunately for Wagner he is endowed with such insolent pride that criticism cannot reach his heart —if he have a heart, which I doubt."

In these letters Bizet was seldom malicious with the sparkling, good-natured malice that is peculiarly French. Yet writing to his mother about the marriage of Faure, the singer, to Miss Lefebvre, he added: "You should know that a few days before my departure Miss Lefebvre said everything that was disagreeable about Faure to me. And now you will believe what women say!"

One more anecdote. Bizet wrote to Mrs. Halévy that he was once attacking before her husband the long-approved opera "La Dame Blanche." "I merely spoke the truth: 'It is a detestable opera, without talent, without ideas, without wit, without melodic invention, without anything that should be there. It's stupid, stupid, stupid!' Halévy, turning toward me with his sly smile, answered: 'Well, you are right. Its success is incomprehensible. The opera is worthless—but you should not say so.'"

And on this anecdote Bizet hung a theory, that in art of any kind talent brought success,—talent, not ideas. "The public understands ideas only later. . . . Auber, who had much talent and few ideas, was nearly always understood. Berlioz, who had genius, but no talent, was almost never understood. However remarkable in ideas a book may be, it will not be tolerated if it be badly written, while a mere trifle will be praised to the skies if its form be limpid and clear. Do not speak of science to a composer. That which you call 'learned' music is generally made badly. Mozart and Rossini had the most prodigious

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talent imaginable; when they had the inspiration, they created 'Don Giovanni,' 'The Magic Flute,' 'The Barber of Seville' (it's aged somewhat), 'William Tell'; but with talent alone they have created all these boresome symphonies, 'Semiramide,' nearly all of 'Otello,' etc., and the public has for a long time believed that these scores, which it no longer is willing to applaud, were the *ne plus ultra* of ideas."

There is as yet no satisfactory life of Bizet. Pigot's is only a collection of material, some of it to be rejected, which the future biographer may use. Letters by Bizet have been published in various magazines and brochures. It is a pity that his correspondence is not collected and annotated carefully. His letters are to be put by the side of Liszt's, von Bülow's, Tschaikowsky's.

The French have a habit of writing graceful introductory chapters, prefaces, and to this volume of Bizet's letters Mr. Louis Ganderax has contributed a long introduction which is delightful in sentiment and expression. He tells of Bizet's filial piety, which was a passion; of his natural inclination toward a clean life, although he was not priggish, not a prude, not a hide-bound ascetic or professional moralist; of his genius for making friends; of his shrewd observation in foreign towns; of his calm conviction that he would finally be illustrious; of Bizet as brave soldier and sane patriot during the Siege and the Commune. Mr. Ganderax draws a delicate and beautiful sketch of the maiden who became Bizet's wife, and speaks lovingly of the late Ludovic Halévy,* famous playwright, librettist, novelist, who was to have written the preface to these letters. "But he could not write it; he never will write it."

The *Mercure de France* of January 1 contains a singular article, a diatribe in fact against Bizet, written by Jean Marnold, a clock maker by profession, as I am told, and also a learned musician and an acute critic, a wild-eyed supporter of the ultra-modern French school. His article was provoked by the publication of this volume of letters.

Mr. Marnold cannot brook the success of "Carmen." He has for

* Ludovic Halévy died at Paris, May 7, 1908.

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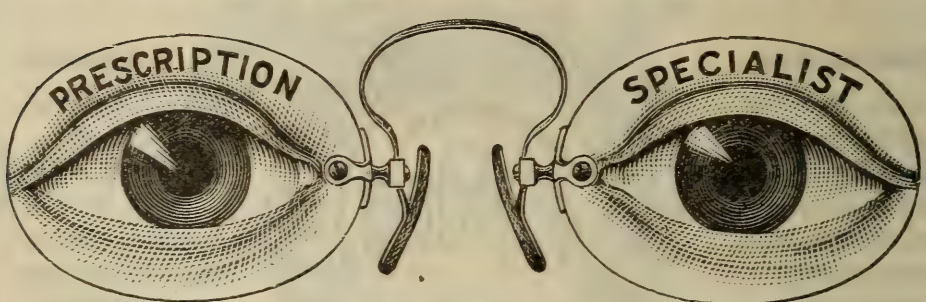
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many years loathed "Carmen," "this famous opera comique, which delighted the old Emperor William," and set Nietzsche, the philosopher, a-raving. Mr. Marnold dwells on the latter's infatuation, having reference, of course, to the famous pamphlet, "The Case of Wagner," in which Nietzsche says extraordinary things about "Carmen." "How such a work perfects one! One becomes a 'masterpiece' one's self by its influence. And, really, I have appeared to myself every time I have heard 'Carmen' to be more of a philosopher, a better philosopher, than at other times. I have become so patient, so happy, so Indian, so sedate. . . . And, once more, I become a better man when this Bizet exhorts me. Also a better musician, a better auditor. . . . With Bizet's work one takes leave of the humid north and all the steam of the Wagnerian ideal." And Nietzsche, thus writing, invented his famous formula: "It is necessary to Mediterraneanize music."

Mr. Marnold, on the other hand, declares that no music is more "cityfied," more artificially cityfied and more conventionally civilized than this "pseudo-naturalistic masterpiece." Bizet, according to him, was a master in the art of popularizing, vulgarizing music. "Massenet ought to congratulate himself that death rid him of this dangerous competitor." The premature death of Bizet "served preciously the renown of the composer." What would not Bizet have accomplished, had he lived? Mr. Marnold answers sourly that at the age of Bizet's death Weber had written "Der Freischuetz" and "Euryanthe"; Debussy, his "Poems of Baudelaire," "Proses Lyriques," "Pelléas," and the "Nocturnes"; Schubert, six years younger, left behind him innumerable and innovating works. Bizet died, and "Carmen" and "L'Arlésienne" were all he had to show. And in these works Mr. Marnold sees only false pathos and the inspired sentimentality dear to Massenet. If Bizet had lived, Mr. Marnold believes he would still have anxiously sought to please the public.

Nor is Mr. Marnold at all pleased with the letters published recently. They show "an imprudent and perhaps rather presumptuous family piety." The letters would be insignificant were they signed by Bach, Beethoven, or Wagner. They do not show Bizet in an amiable light as a friend or in an estimable light as a critic. Mr. Marnold insists

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that the letters reveal a fresh and bumptious character; furthermore, he cannot understand Bizet's dislike of wine and gallantry, and he prefers the gentle Mozart subscribing to the old saying attributed to Martin Luther about the man that does not love wine, woman, and song. Nor will he forgive the young Bizet for likening Meyerbeer to Michael Angelo. "In publishing these letters they have played a shabby trick on Bizet's memory."

The article is a singular one, bitter, contemptuous, and it is worth reading to see how far prejudice will carry an uncommonly able critic.

No doubt Mr. Marnold, speaking of the sentimentalism in "Carmen," had in mind the duet between Don José and Micaela. This duet, the Toreador's song, and the aria of Micaela are the weaker portions of the work. In spite of them, "Carmen" will be performed for some years to come, and musicians, even the most fastidious, as well as the general public, will find pleasure in hearing Bizet's music.

THE "CLASSICAL" DANCE.

BY E. A. BAUGHAN.

(From the *New Music Review*, New York, for November, 1908.)

The most casual study of the history of the dance plainly shows that it is not safe to dogmatize about it. The difficulty of describing dancing is only equalled by the difficulty of describing music, except in dry technical terms. For this reason, although many Greek writers described the dances of their day, we have to piece together the pictorial representations of Greek dancers on vases, urns and bas-reliefs to gain any idea of what it was like. A little thought will show that even this



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is not a very safe guide, for sculpture and the plastic arts can but perpetuate one pose of many. They cannot give you the merging of one pose into another; nor any sense of the rhythm which was the informing soul of those beautiful poses. The modern "classical dance," which Miss Isadora Duncan claims to have been the first to revive some eight years ago, is probably not at all similar to the classic Greek dance. She has gone to the plastic arts for her inspiration, but these can give but a second-hand, and, possibly, a misleading idea of Greek dancing. For one thing, specialized or art-dancing, as distinguished from folk-dancing (and the distinction must always be held in mind in reviewing the history of the dance), was part of the dramatic expression of the period. Moreover, the dance, as Wagner has pointed out, had not "swerved away from the Lyric." The chorus in a Greek drama passed and repassed across the orchestra with movements which were in accordance with the measure of the music; which, again, was governed by the chanting of the verse. Moreover, according to Lucian, dancing must have been a form of acting, since the dancers' portrayal of sorrowful emotions often aroused the audiences to tears. The high esteem in which the art was held in Greece proves that it was not considered a mere sensuous entertainment. It certainly was not the specialized, "absolute" dance of to-day, which never aims at expressing anything but itself. Indeed, without going deeply into the æsthetics of the dance, a subject which presents astonishing difficulties, a broad cleavage may be noted. And, strangely enough, this cleavage has its parallel in "absolute" and "programme" music. Dance, just as much as music, may be roughly divided into two classes: the dance which expresses a "programme" and the dance which expresses nothing but itself. Of course, each class has borrowed something of the other, and there is the same overlapping as in music, but the broad distinction will serve.

The "classical" dancing, which has been so fashionable in London, is in reality an attempt to return to the expressive dancing of the Greek. Of course, it is not a new thing. To go no further back than 1712, we find *The Spectator* has something to say on the subject: "Thus, as in poetry, there are laborious fools who write anagrams and acrostics,

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there are pretenders in dancing, who think merely to do what others cannot, is to excel. Such creatures should be rewarded like him who had acquired a knack of throwing a grain of corn through the eye of a needle, with a bushel to keep his hand in use. The dancers on our stages are very faulty in this kind; and what they mean by writhing themselves into such postures, as it would be a pain for any of the spectators to stand in, and yet hope to please those spectators, is unintelligible." *The Spectator* then proceeds to praise a "Mr. Prince," who "has a genius, if he were encouraged, would prompt them to better things. In all the dances he invents, you see he keeps close to the characters he represents. He does not hope to please by making his performers move in a manner in which no one else ever did, but by motions proper to the characters he represents."

The difficulty in accepting this eulogy of "Mr. Prince" is that Addison was never weary of writing gibes against music and opera. It may be that he took a literary view of "Mr. Prince." and dancing is hardly to be judged by those who have no music in their souls. But the article proves at least that in 1712 the two kinds of dancing existed —the expressive and the virtuoso. Without tracing the whole history of the art, it is not easy to show how the influence of the stage gradually altered dancing and brought about the painful contortions of which *The Spectator* complained; but when it is remembered that the modern ballet was originally a kind of opera and by no means a string of disconnected action for the display of virtuoso tricks, it is not difficult to understand its growth into a professional and special entertainment. In France, especially whence the ballet had been imported from Italy, it was a court entertainment. Louis XIII. took part in the elaborate ballets of his court, and "Le Grand Monarque" often figured in these magnificent shows. Indeed, he was part author with Molière of "Les Amans Magnifiques," and appeared as Neptune in the first "intermède" and as Apollon in the last. Dancing was an obsession of the court. The royal letters patent granted to Abbé Perrin, the first director of the "Académie Royale de Musique," gave special permission to "all gentlemen and laides wishing to sing in the said pieces and representations of our royal academy without being considered for that

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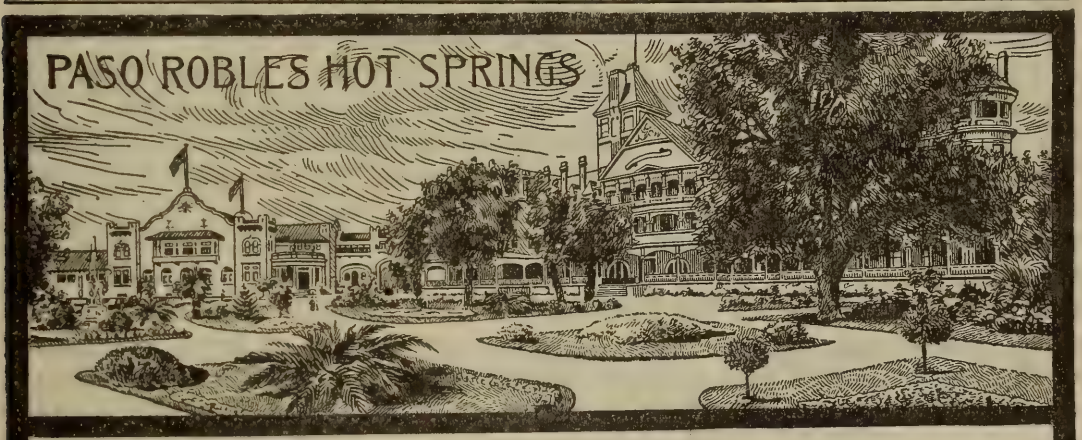
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reason to derogate from their titles of nobility, or from their privileges, right and immunities."

The ballets of the French court seem to have been more in the nature of the masques so popular at the courts of James I. and Charles I. The entertainment, as one can judge from Molière's plays, never consisted only of dancing, which, as in the old Greek days, was merely one factor in the performance. It stands to reason that, while amateurs took part in these masques or ballets, the dancing must have been of a simple kind, for none of the special tricks of latter-day dancing could have been acquired without a training to which no amateur would submit. Besides, these ballets have a central idea, and those which Molière invented and wrote, and for which Lulli composed the music, demanded players and singers as well as dancers.

So far stage dancing retained some of the characteristics of the expressive art of the Greeks, and had borrowed but little of the more acrobatic and tricky dancing of the Romans. Perhaps this was due to the Florentine movement which gave birth to opera on the model, as it was then thought, of Greek drama. Indeed, considering that the "Ballet Comique de la Reyne" was produced in 1581, and only required singing to be an opera, one might reasonably hold that music-drama sprang from the ballet; for, after all, the innovations of Peri, Caccini and Monteverde had no great and lasting influence. To trace music-drama from them commends itself to the theorist, just as later modern music-drama is supposed to have sprung from Gluck's reformations. The truth is, the ideas of the Florentine musical amateurs, of Gluck, of Weber, and of Wagner, have merely dramatic common-sense in common. The practical growth of opera owed more to masques and ballets than to any self-conscious imitation of Greek drama, and it is a curious fact that, when Lulli had assimilated the opera of Cavalli and wrote the first French opera, "Les Fêtes de l'Amour et de Bacchus," in 1672, the days of the ballet-masque were doomed in France.



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It was also curious that a few years before that date the Duchesse de Maine had practically "invented" the *ballet d'action*, the precursor of the ballet as we now know it. Her Grace had a passion for the theatre and also a taste for literature, and, having read about the elaborate pantomimes for which the Romans were famous, conceived the idea of a play in dumb show illustrated by music and dancing. Two famous dancers of the period, Balon and Mlle. Prévost, took the principal parts, and, although they had never acted before, were so successful that they drew tears from their audience. This ballet was very different from the masques in which "Le Grand Monarque" took part, and obviously could not be played by mere courtiers. Also, even in the masques, the fine ladies of the court were gradually being superseded by professional *danseuses*. With the ballet and opera as specialized entertainments, dancing soon left the court for the stage, and was practised by professionals. Mlle. Lafontaine is said to have been the first professional ballet dancer. Within fifty years the old expressive ideals of dancing disappeared from the stage. We find *The Spectator* complaining of the acrobatic contortions of public dancers and praising "Mr. Prince," and twenty years later Mlle. Sallé, who broke from the conventions of French grand opera dancing, took London by storm. She did for dancing of that period what Miss Isadora Duncan and Miss Maud Allan have done in this year of grace.

Mlle. Sallé waged war against the stupid anachronistic costumes of dancers of her day. She refused to wear a Louis Quinze dress when dancing in a "Pygmalion" ballet. "She ventured to appear," wrote a London correspondent to the *Mercure de France* in 1734, "without skirt, without a dress in her natural hair, and with no ornament on her head. She wore nothing in addition to her bodice and under-petticoat but a single robe of muslin arranged in drapery after the model of a Greek statue." It only requires the bare feet to complete the picture of our modern "classical" dancers. In "Pygmalion" Mlle. Sallé, as the statue, had to perform a series of recognized dances under the guidance of the sculptor. In "The Character of Love" she had, apparently, a more abstract programme to express. Handel wrote his "Terpsichore" on the same lines as "The Character of Love," and Covent Garden was filled with enthusiastic admirers of the new dancing. That Mlle. Sallé was a most expressive dancer may be gathered from the same correspondent's account of her in "Ariadne." "Do not expect," he wrote, "that I can describe to you Ariadne like Pygmalion; its beauties are more noble and difficult to relate; the expression and sentiments are those of the profoundest grief, despair and utter dejection; in a word, all the great passions perfectly declaimed by means of dances, attitudes and gestures suggested by the position of a woman who is abandoned by the man she loves." Unfortunately, Mlle. Sallé's

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reforms had no effect on dancing at the Paris Opéra. The reign of the Vestris family was close at hand, and *virtuoso* dancing received a new lease of life.

That the art should become degraded from its expressive ideal was unavoidable as soon as it had no longer anything to express. In this respect there is a close analogy between singing and dancing. The pirouettes of the première danseuse have their counterpart in the trills of a Tetrazzini. The world will always admire these exhibitions of special skill, whether they be in dancing, singing or conjuring. Even the notorious Salome may have been a trick-dancer. At any rate, that is the mediæval idea of her, for an illuminated manuscript of the fourteenth century shows Salome dancing on her hands before Herod.

There is no doubt that the virtuoso side of dancing has marred the art. It was evidently so in the early part of the eighteenth century, when the dance had become an independent art. But it is a grave theoretical mistake to presume that only what is called "classical" dancing, in the "artistic" slang of to-day, is expressive. The great dancers of the past—Taglioni, Fanny Ellsler, and Cerito—could not have aroused the extraordinary enthusiasm they did if they had indulged only in the more difficult tricks and steps of their art. There must have been something more in their dancing than "those declamatory springs, those antithetic capers, that noble emotion which pirouets round on one foot, so that one sees nothing except heaven and petticoats, ideality and lies," of which Heine complained when writing of dancing at the Paris Grand Opéra, as taught by Mme. Vestris. In "The Newcomes," Thackeray gives a glowing description of Taglioni's grace in "La Sylphide." The fact seems to be that these great dancers, though employing the virtuoso tricks of their profession, did dance and were not by any means mere acrobats. And when I use the word "dance" in its absolute sense, I mean that they expressed feeling and ideas and beauty of movement. In precisely the same way the great *fioritura* singers of the past managed to inform their singing of florid music with a world of expression. As a matter of fact, we have a dancer now in London who is a good example of the grace and beauty which old-fashioned methods are powerless to obscure—I refer to Mlle. Genée. That clever lady has more of the dancer's spirit than is possessed by Miss Isadora Duncan or any of the self-conscious resuscitators of the "classical" dance. Bare feet and Grecian draperies do not make a dancer, and it is a strange proof of London's forgetfulness that the ethereal grace of Kate Vaughan and the expressiveness

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of Letty Lind should have been put on one side. These dancers made no pretence to an imitation of Greek ideals; they did not copy their poses from the representations of Grecian dancing girls on vases and urns; but, all the same, their dancing was informed with what must have been the spirit of Greek dancing, for it has been the spirit of all dancing since the world began—the expression of the joy or sadness of life through the rhythmical movements of the limbs.

We may go farther and declare that any attempt to resuscitate Greek dancing must be artificial, for dancing with the Greeks was not an independent art, nor in its stage or puble form has it ever been an independent art. Even in our modern and decadent ballets, which have not beauty and expressiveness of movement as their main aim, dancing still expresses something in spite of its evolving that "something" too often from itself. Miss Duncan, on her recent appearance in London, moved to a series of airs and dances from Gluck's "Iphigénie en Aulide," but she never once expressed anything of the feeling of the music. Formal as its cut sounds to modern ears, Gluck's opera was meant to illustrate the woes of Agamemnon's daughter, and the ballets in Gluck's operas were by no means the inappropriate entertainments which were wedged into French grand opera of later days. Miss Duncan gave us a series of postures, some of them very beautiful in conception, but the true art of the dancer was absent. Miss Duncan is not an actress; her limbs and whole body do not express feeling; and her face is too set and immobile. Dancing in its highest aspect is not only an agile or even graceful movement of the legs. The arms and hands and facial expression should dance. That complete expressiveness must have been the essence of Greek dancing, or otherwise tragedy could not have been born from it, nor could dancing have been of any use in heightening tragedy when the art was no longer independent. The other "classical" dancer who has been the rage of London—Miss Maud Allan—has much more of the genuine dancer's spirit. I wish in comparing these two dancers it were possible to imitate Voltaire's gallantry when writing of Sallé and Camargo:*—

> "Ah, Camargo, que vous êtes brillante,
> Mais que Sallé, grand dieux! vous êtes ravissante.***†
> Les nymphes sautent comme vous,
> Mais les Grâces dansent comme elle!"

But both dance in the same style, and yet the result is very different. Miss Duncan's dancing is static; Miss Maud Allan's dynamic. The one has assimilated Greek postures, but her dancing is unrhythmic; the other seems informed by an inner spirit which expresses itself spontaneously. Moreover, Miss Allan is really more Greek, if less "classical," because she uses her arms and hands quite as much as her legs, and she also possesses an extraordinary sense of musical rhythm, and of the countless changes of mood of the music to which she dances. This music provides Miss Allan with her programme; Miss Duncan appears to have derived hers from Grecian plastic arts—an inversion of the practice of the Greeks themselves. Both dancers

* Marie Anne de Camargo was born at Brussels, April 15, 1710; she died at Paris in 1770, and her funeral was at the Church of St. Roch, April 29 of that year. Her biography has been written in most entertaining fashion by Mr, Gabriel Letainturier-Fradin (Paris, 1908).—P. H.

† The omitted lines are,—

> "Que vos pas sont légers et que les siens sont doux!
> Elle est inimitable et vous êtes nouvelle!"—P. H.

should have an influence on the art of dancing, however; they should help to free it from the banalities of the pirouette, of the triumphant circling of the stage "on the point," and of the thousand senseless acrobatic feats which have made ballet dancing so inane.

What can be the future of the dance? Will it continue as a curious amalgam of expressive and acrobatic virtuososhiip? The favorite theory, to which Wagner gave especial emphasis, is that, because dancing gradually produced drama and gave to music its rhythm, it has lost its right to an independent exixtence. In his theoretical works, Wagner was at pains to show that the whole art of gesture lay in the dance, and that when it gave to music its rhythm it should also have handed over its gestures. Instead, drama had stolen these, and so absolute music was a one-sided art. Only in music-drama could all that was once expressed in the dance come to its full existence. The theory was ingenious as accounting for music-drama, but it remains a theory. It seems to me that this idea of the unison of the arts as the ideal development of each, instead of being the source from which each sprang, vitiates the æsthetics not only of Wagner, but of every writer who has dealt with the subject. In spite of all theories, the arts of acting, of drama, of music, and of painting only found themselves when they became independent arts—that is to say, not independent of life, but independent of each other.

The problem now is how to bring dance and music together so that the two shall make one expressive art. This has not been done by the writers of ballet music in recent days. Ballet music has been made to conform itself to the special steps of modern virtuoso dancing; and as a consequence the scope of expression in a modern ballet is very limited. That expression of emotion, whether of grief or of joy, should be the subject-matter of the dance, and music should be written to assist the dancer. Miss Maud Allan does some wonderful things in her interpretations of music, for she instinctively expresses its very soul, the feeling which gave birth to it; but at the same time you are conscious that the dance itself is apt to be trammelled by having thus to interpret a special expression of emotion, for music has long since developed her own style of speech and it is often divorced from the spirit of the dance. It is to be hoped that both Miss Duncan and Miss Allan will have accomplished more than the sensation of a moment, and that their dancing will lead to a reformation, or, rather, a rehabilitation of a beautiful and expressive human art.

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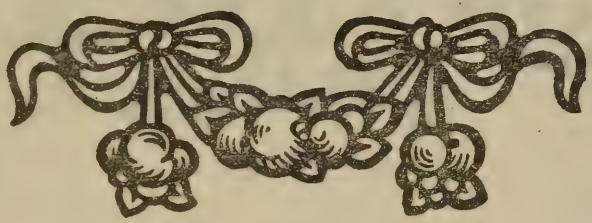
Boston Symphony Orchestra

MAX FIEDLER, Conductor

Programme of the

FOURTH MATINEE

WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



TUESDAY AFTERNOON, FEBRUARY 16

AT 4.30 PRECISLEY

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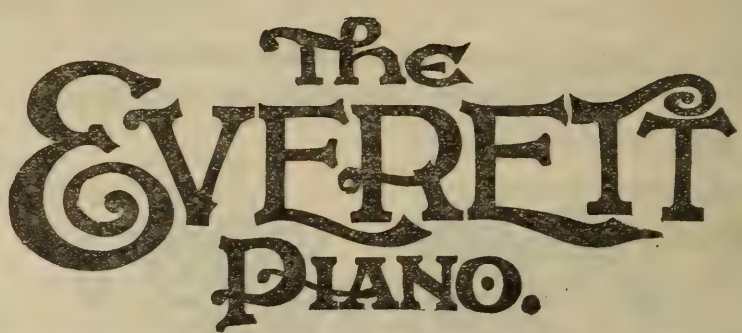
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Fiedler, E.
Krafft, W.
Theodorowicz, J.

Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

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Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.

Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

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Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
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Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

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Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.	English Horn.	Bass Clarinet.	Contra-bassoon.
	Mueller, F.	Stumpf, K.	Helleberg, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
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Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

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FOURTH MATINEE, TUESDAY AFTERNOON, FEBRUARY 16, AT 4.30 PRECISELY.

PROGRAMME.

Paderewski Symphony in B♭ minor, Op. 24
First time in Washington

I. Adagio maestoso; Allegro con fuoco.
II. Andante con moto.
III. Allegro vivace.

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

SOLOIST,
Mr. PADEREWSKI.

The pianoforte is a Weber.

NOTE.—As the DOORS WILL BE CLOSED during the performance of the first movement of the Symphony, which requires 25 MINUTES, patrons are urgently requested to be prompt in attendance.

There will be an intermission of ten minutes after the symphony.

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SYMPHONY IN B MINOR, OP. 24 IGNAZ JAN PADEREWSKI

(Born, November 6, 1860, at Kurilowka, in Russian government of Podolia; now living at Morges, Switzerland.)

The following sketch of this symphony is based on information furnished by the composer.

The symphony Op. 24 is in three movements: I. Adagio maestoso; Allegro fuoco; II. Andante con moto; III. Allegro vivace.

The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed, and the parts were copied in December, 1908.

"The symphony is written as a patriotic tribute of the composer to his native country, and it was directly inspired by the fortieth anniversary of the revolution of 1863–64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form. It seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer endeavors to express the lyric nature of his race.

"In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem, and is peculiarly in memory of the revolution of 1863–64.

"In the opening of the movement is felt the spirit of social and political unrest which filled the country prior to the outbreak of the war,—the unrest of the young hot-heads, the youth of the nation, who longed for independence. Older heads, conservative age, counselled patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken. The anthem is treated not unlike a dirge; it appears in a subdued, sad mood.

"The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders, and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric char-

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acter, which has been heralded by faint distant trumpet-calls,—the summons to war.

"Light-hearted, gay, and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous, and battling; yet, as the conflict progresses, it is gradually lost in the gloom of defeat, finally disappearing in an atmosphere of utter despair.

"Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher,—lamentations for the fatherland ascending to heaven.

"A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written."

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement. It will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, a set of three kettle-drums, side-drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone, and the usual strings.

The tonitruone is an instrument of percussion which Mr. Paderewski himself invented. It gives the feeling of far-distant thunder in a way which cannot be accomplished with the bass drum.

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Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81*a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allegemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 to 1821, when he settled at Dessau, where he died.

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Metropolitan Grand Opera Company Quartette, February 11, 1909

Dr. Wülner, German Lieder Singer, February 24, 1909.

Mme. Emma Eames and E. Gogorza Recital, March 9, 1909.

Olive Fremstad, Prima Donna, Metropolitan Opera Company, March 17, 1909.

And five concerts by the Boston Symphony Orchestra, November 3, December 1, January 5, February 16, March 16, and others to be announced.

Körner, who had been a looker-on in Vienna only a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies* a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's *Thalia* gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi † and Mr. Siboni ‡ and Mayseder's Variations on the March from 'Aline' § were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. Ouverture *Cartellieri* ‖
2. Raphael's "Queen of Sheba doing Homage to King Solomon."
3. Scene and Aria from "Adelasia ed Aleramo" *Mayr* ¶
 (Sung by Ther. Sessi, her first appearance.)

* The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

§ Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

‖ Casimir Anton Cartellieri (1772–1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen

¶ "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

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4. Grand New Concerto for Pianoforte, dedicated to Archduke Rudolph by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. Pousson's "Esther Fainting before King Ahasuerus."
6. Aria from "Debora e Sisara" *Guglielmi* *
(Sung by Mr. Siboni.)
7. Variations for Violin on the March from "Aline," *Maiseder* (*sic*).
(Played by Mayseder.)
8. Duet from "Adelasia ed Aleramo" *Mayr*
(Sung by Sessi and Siboni.)
9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.†

* "Debora e Sisara," oratorio (1794), by Pietro Guglielmi (1727 (?) –1804).

† Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New



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The concerto was called the "Emperor," no doubt, "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte

York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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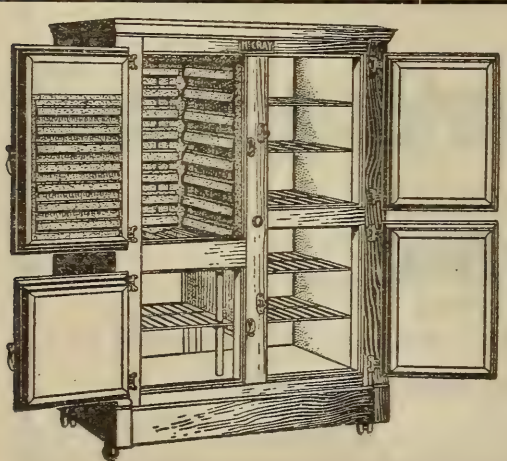
chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beethoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1901 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the pianoforte with vigor and in a finished manner." When Beethoven, about seventeen years old, met Mozart, he complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an ilustrious pianist, was unfamiliar with the fine shadings in the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive—in a word he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity,



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delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played "with astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep, melancholy feeling that thrilled me."

Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his master (1800–1805) that no one rivalled him in the swiftness of his scales in double-trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule, he played his compositions most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and, as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that some of them came to us through the speech of several, and that in some instances the original speech was the recollection of a man who heard

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Beethoven years before he was questioned about him. Some years ago, in Boston, Mr. Busoni was praised by certain persons for his delicacy; by others he was reproached for his violence. And which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technic of the composer-pianist is inadequate. Thus Brahms—I speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer of God never errs," which in Mark Twain's story passed as beautiful until some one had the boldness to ask, "What is the chronometer of God?"

If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: "He is an interesting pianist, but he should not attempt to play Beethoven: he had better stick to Chopin or Liszt"?

Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by H. E. Krehbiel (New York, 1905):—

"It has always been known that the greatest pianoforte players were also the greatest composers; but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch;*—what does that mean? Nothing. When the true pianoforte virtuosi played, it was always something homogeneous, an entity; it could be transcribed and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing!" (1814.)

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"You will have to play a long time yet before you realize that you cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With respect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method, which quickly makes *musicians*, and that, after all, is one of the first objects of art."

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HECTOR BERLIOZ AS CRITIC.

BY PHILIP HALE.

Studying Berlioz, the music critic, as revealed to the world by Mr. Boschot in his entertaining volumes,* we have seen the composer criticising at times with a view to his own interests; criticising the compositions or performances of others to produce his own works, or to gain for himself certain positions; bitter against singers, alternately amiable and disagreeable toward managers, in the hope of maintaining Marie Recio, the *fausse maigre*, born Martin, in a subordinate position at the Opéra. Thus did Berlioz show himself human; that is, weak. Yet as a critic he wielded a mighty influence for good.

His courage, which approached recklessness, was proverbial. His honesty, even when he praised Meyerbeer, poor Miss Bertin's opera, and Miss Recio's figure, face, and voice, was not questioned by those who knew him. He was not the only one who found admirable pages in

*Adolphe Boschot's "La Jeunesse d'un Romantique" (Paris, 1906) and "Un Romantique sous Louis Philippe" (Paris, 1908).

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"The Huguenots," which still remains a work that may well command respect and admiration for certain pages; he was discriminative in his eulogy of "Esmeralda," for he pointed out faults and recommended improvements. He was infatuated with Marie and he married her after the death of his first wife, whose last years were years of bodily fatness, drunkenness and maniacal jealousy. Read carefully his comments on Marie's singing, and you will not find extravagant commendation. The worst that may be said about his treatment of her as a singer is that he probably paid her more attention than he would have done, had he not been personally interested in her. That he obtained a position for her is not injurious to his reputation as a critic.

It seems to me that Mr. Boschot in his desire to write the one authoritative life of Berlioz, and to bring him as a man clearly before the readers of to-day, has dwelt almost amorously on matters of insignificant detail. Let Mr. Boschot, who, it should be remembered, is a warm admirer of Berlioz, the genius, do his worst. Berlioz still remains the most vivid, the most brilliant of music critics, and for many years in the face of apathy and discouragement he fought valiantly, desperately for the best music and for general appreciation of this music.

That he included his own music among the best showed his perspicacity. To-day he must be fairly ranked among the few great ones of the nineteenth century who expressed their emotions and their views of life and art in music. The best of his compositions are still among the world's choicest treasures. The most modern orchestration is derived from him. His influence is felt wherever man clothes his musical thought in orchestral dress.

The career of Berlioz as a critic may serve as a text for the discussion of musical criticism in general. There are questions that are often asked: Should not a critic be a thoroughly trained musician, a composer or the master of an instrument or of the voice? Should he be a partisan? Should not his first aim be to educate the public? Should he be young or old? Should he be intimate with musicians or should he keep aloof from them?

Berlioz was an extraordinary man, a genius, a creator as well as a translator into music, but in the narrow meaning of the word he was not an accomplished musician. His early training amounted to nothing.

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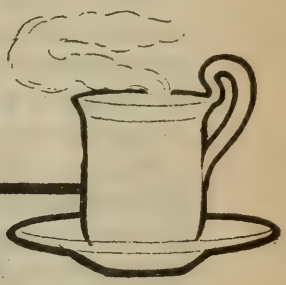
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In his criticisms, therefore, there is as a rule a lack of technical analysis, but the display of the higher qualities that made him great as a composer, musical instinct, sense of color, abhorrence of platitudes, sympathy with that which was nobly antique or passionately romantic, towering imagination, also distinguished him as a critic from others who were concerned only with the letter of the law.

Baudelaire stoutly insisted that a critic worthy the name must be a partisan; that his own theories and beliefs must shape his articles in which he comments on the works of others. Berlioz was certainly a partisan in that he joined the romanticists. His romanticism was elastic: it included the tragedies of Gluck and the symphonies of Beethoven, the operas of Spontini and those of Weber. He was a partisan in this: he was not interested in music that did not appeal to him, even though the structure of that music was flawless.

Père Tournemine remarked shrewdly that a man admires in an author only those qualities which have the germ or the root in himself. Sainte-Beuve, quoting this saying, added that there is a relative degree to which a mind raises itself; this mind cannot go higher, and, having attained this degree, it judges as best it can.

Berlioz was not unique as a critic because he was a composer, but in spite of his creative faculty. Whenever he judged solely as a composer, he said strange things, as other composers before and after him. Read Weber's articles on Beethoven's symphonies,—how inferior in judgment and in sympathy to those written by E. T. A. Hoffmann, who, as a composer, is known only to the antiquarian. There are Spohr's singular views of Beethoven's music. Beethoven himself expressed singular opinions concerning his contemporaries.

If Schumann saw the genius of Chopin, he also saw true swans in certain German geese. How often he praised to the skies composers

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whose very names are now unfamiliar! How bourgeois, how narrow was Mendelssohn in his estimates! And did not Tschaikowsky, Brahms, Grieg, express themselves at times to the wonder, if not the consternation, of their admirers? Has not Debussy spoken as a madman beating a drum?

A teacher is not qualified for general criticism because he is a teacher. If he be a teacher of the piano, he is interested first of all in matters of mechanism, in the "method" of the pianist that appears before him for judgment. He has his own ideas. Woe to the virtuoso who succeeds in spite of them! In like manner the singing teacher is concerned with the tonal emission, the manner of breathing, points of mechanism, rather than with the interpretation of the poet's sentiment which the composer emphasized or put as a precious stone in a fit setting.

The critic as teacher may write well about the mechanical merits of a performance, but it will be hard for him to judge without prejudice, to take a broad view, to sympathize with the performer's æsthetic purpose, unless the critic and the criticised be avowedly of the same school.

The critic should surely have a knowledge of the capabilities of instruments and of the human voice; he should have been drilled in the elements of theory, the grammar of composition. He should know intimately the history of music. It will not harm him to play the piano or the violin, to have written his contrapuntal exercises, to be a member of an orchestra, to lead a choral society. He should have a practical knowledge of music and of the difficulties necessarily encountered by singers and instrumental players.

If a composition be crudely constructed or shabbily orchestrated, he should be able to tell the reason why. If the performance be poor, he should know why it is poor. But it is not necessary for him to be a composer or a virtuoso. A critic may not be able to sing delightfully, and he may yet judge intelligently the total impression made by the singer on the stage.

Neither he nor the public is interested first of all and chiefly in matters of mechanical detail. A critic may not be able to trill; his inability does not preclude him from saying honestly that Miss Gazaba's



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trill was like a coffee mill. It is not necessary for him to explain to the public why this comparison was inevitable. A critic may not be able to play the much-abused polonaise of Chopin, but he has a right to say that Mr. Hammerkuis butchered it and man-handled the piano, or that Mme. Solferina turned the polonaise into a jam-pot of sentiment.

There are two distinct faculties,—the creative and the critical. In many concerts the symphonic poem or the cantata is merely an excuse for a brilliant article. This article need not shine at the expense of the unfortunate composer. His work should serve as a text and the sermon should be of benefit to him as to others.

How often you hear the composer saying of a critic, "I should like to see him write as good a piece!" And so, when there was the outcry against slavery in the South, the retort was: "Would you be willing to have your sister marry a negro?" The one answer is as pertinent as the other.

If the critic has neither theoretical nor practical knowledge of music, he becomes a phrase-monger, and, although his articles may be graceful and redolent with a literary flavor so that they please the ladies, those acquainted with music will pass them by. It happens more than once that a ready-witted man, with the gift of fluency, with a good memory so that he retains what he has read, with a natural taste for the beautiful, with a keen sense of an audience's appreciation or rejection, may sit in the critic's chair and write plausible articles. Sooner or later he is found out. He is revealed as a man writing pleasantly about music, as he would about a trip to the Yellowstone, the jute crop, or the latest quick-seller. And so we had not long ago the melancholy spectacle of Mr. Arthur Symons, who writes intelligently and as a poet about literature, contributing colored nonsense as a music critic to the *Saturday Review*.

It has been said that the young critic is buoyant, enthusiastic optimistic; that the critic of many years is bored and unemotional. Youth, as Liszt said, is the time for virtuosity; it is hardly the time for judgment based on experience, comparison, meditation. George Farcy described the young man as enthusiastic in his ideas, stern in his judg-



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ments, passionate in his opinions, both bold and timid in action; he reasons in place of observing; he is an intractable logician; the right not only dominates, it crushes the fact. "Later he learns that there is a reason for every doctrine, that there is an explanation, if not an excuse, for every action."

If the young man has studied seriously, he is still under the influence of his teachers. If they were of the old school, he has little sympathy with modern tendencies. If they were ultra-modern, then the old masters have only a historical interest, and only the radicals make for musical righteousness.

Reared musically in Germany, he honestly believes that music is made in Germany; in our own country, only after approved German patterns. The young man is intolerant. Sometimes he believes he has a mission. The public is to be educated by his articles, it is to be conducted personally to the temple of true art.

A singer should sing only songs by Schubert, Schumann, Franz, Brahms; or, if the critic be of the other wing, songs by Loeffler, Fauré, Strauss, Wolf, Debussy. The pianist should also be a partisan.

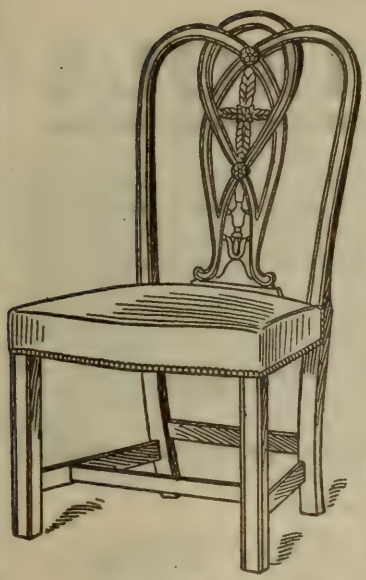
Ah, who of us has not passed through these yeasty years! We were all sincere in our views and opinions,—and this was the most pathetic feature of our work. We all took ourselves seriously, too seriously perhaps. Changes in popular taste are constant and inevitable. Some of us thought, possibly, that we were instrumental in bringing about these changes, which would have come, however, had we served as blameless clerks in the shops of apothecaries.

"Like Plato's sage, it is only at fifty that the critic rises to the true

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height of his literary priesthood, or, to put it less pompously, of his social function. By then only can he hope for insight into all the modes of being, and for mastery of all possible shades of appreciation." This was the opinion of Amiel, who was critical to the verge of self-torture.

The critic by the time he reaches fifty should have educated himself. The opera he hailed twenty years ago as a fixed and shining star turned out to be the comet of a season. The virtuoso who was enthroned by him as a chaste and noble interpreter fell into mannerisms and set traps for applause. The composer who suddenly appeared to lead triumphantly in new paths fell quickly by the wayside. A critic should keep scrap books of his articles. Looking over columns written with his heart's blood a dozen or even half a dozen years ago, he learns humility. Were those his thoughts? Had he the audacity to express them so positively, so violently?

As the years pass, the critic, if he listens and meditates, has a less contracted horizon, a broader sweep of vision. He realizes the fact that there were imaginative composers before Debussy; that Debussy in "Pelléas and Mélisande" may have said his last word—in music, but not the last word. The critic is now ready to accept both Mr. Paderewski and Mr. de Pachmann, when each is in the vein. He enjoys both Mme. Melba and Miss Garden. In hearing orchestral music, he is neither Russian nor French, German nor Italian. He hears with keen pleasure Beethoven's "Coriolanus" overture or Loeffler's "Pagan Poem"; César Franck's symphony or Gluck's overture to "Iphigenia in Aulis."

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he is conscious of the fact that the wildly romantic music of to-day may be tamely classic to ears in 1926; he will still inveigh against the pretentiously ignorant, the climbers, the poseurs, the money-changers and the charlatans in the art that is dear to him. He writes his articles with the same gusto, not in the hope of persuading the public to accept his views, much less to turn composers and performers from the error of their ways, but for his own satisfaction, to fulfil his duty to his employer, to give the public the best he has within him, to be faithful to himself.

The critic of fifty years has heard many famous singers and players; he has seen changes in public taste; he has observed the acceptance of music that was at first rejected with scorn, the enthusiasm over this music, and at last the lack of interest in it and the quiet dismissal. The man that has heard Rubinstein and von Bülow has a surer standard of judgment than he that began his piano recital life six years ago. The man that heard Brignoli, Campanini, Lucca, Faure, Patti in her prime, may be pardoned for not losing his head in rapture over more modern singers so that he rushes into print with mad superlatives of praise. There has always been much to admire and much to condemn.

Marie Recio disturbed for a time the critical vision of Berlioz. Should the critic carefully abstain from familiar intercourse with composers, singers, players? If the critic wishes to be outspoken, it is certainly better for him not to go beyond an amiable bowing acquaintance. It is not pleasant to tell the public that in your opinion a friend has failed. In the desire to be scrupulously honest the young critic, wishing to show his impartiality, exercises the malice of a friend and treats the work or performance with a greater severity than is necessary. It should never be forgotten that, strive as he may, a critic, praising, seldom responds fully to the expectation of a friend, especially when the friend asks for a wholly unbiassed judgment.

BIZET'S LETTERS (1857–1860: 1871).

BY PHILIP HALE.

Letters written by Georges Bizet to his mother (1857–1860) and to his mother-in-law and others in 1871 were recently published by Calmann-Levy in Paris. The earlier letters were written at Rome, where Bizet sojourned after he took the coveted prize. There have been *prix de Rome* men who sulked in the sacred city while they were maintained by their government, *prix de Rome* men who afterward cursed

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both the existence at Rome and the system of prizes at the Paris Conservatory of Music and the Academy of Fine Arts. Bizet loved Rome.

The French were not then in favor. It seems that one Schnetz was the only one received in Italian society, and of him Bizet wrote: "He's an Italian at heart. He has lived in Italy twenty years and he has espoused their interests and tastes to such a point that he never washes his hands." But, as Bizet wrote, the Italians did not close museums, churches, country, or sky, and any one that appreciated the beautiful would always have something to ponder and admire.

"You can work better at Rome than at Paris. The more I go about, the more I pity the fools who have not known how to enjoy the happiness of being a pensioner of the Academy. I have noticed that the complainers have never done much. Halévy, Thomas, Gounod, Berlioz, Massé, have tears in their eyes when they speak of Rome. Leborne, Galibert, L. Cohen, Elwart, and others attribute their insignificance to time wasted, they say, at the Academy."

And yet Bizet had no illusions about the character of the judges, the sitters in the seats of the mighty. When he sent his first manuscript from Rome to show that he was diligent, the wise men in Paris found it too long,—an opinion that Bizet thought was not a strictly musical criticism: "It is only the opinion of five orthodox citizens who find it disagreeable to spend Sunday reading music instead of going into the country." Nor was he anxious about his second *envoi*, a work entitled "Vasco da Gama." It was a complicated score, and therefore hard to read: "A work of this importance should be studied at home, at leisure, and especially without the aid of a piano, if there is to be a fair judgment. But these gentlemen intrust the reading of manuscripts to a reader, it matters not whether he be good or bad. Is it possible to read at first sight a manuscript score? The music is played and only once, then the areopagus passes judgment on a young man who is equal, if not superior, to the majority of his judges. (I am speaking in general, not merely for myself.) Then this happens: either the judges do not understand, and in this case their negligence or wounded proper pride suggests a crushingly adverse opinion, or seduced by a certain form, a certain taste, they approve without knowing why. Inevitable result: no real appreciation, but an erroneous one, false or absurd, or all this at once. This is the truth, nothing but the truth, and what can you expect of those animals over there? Reber never says anything, Berlioz is away, Auber sleeps, and, alas! Carafa and Clapisson listen. There is only Thomas—and he is so lazy!"

The young Bizet did not change. It is the Bizet who in 1871 says

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frankly that he has little respect for Academies and none at all for the Legion of Honor. "These two institutions have not distinguished any one; on the contrary, they have been honored by superior men who have condescended to lend them the lustre of their names." No, Bizet did not care for "honors, dignities, titles." And in 1871 he wrote with delightful frankness about the wretched instruction of the Paris Conservatory. "Saint-Saëns, Guiraud, Massenet, I, and some others could rejuvenate the school that Mr. Auber has turned into a house which I cannot characterize decently because it is not decent. There is a singing teacher who is a most outrageous blackmailer. A certain Mr. Z. compels his pupils to take private lessons with him at ridiculous prices, and when the pupils cannot pay he takes their linen, jewels, personal effects, which Mrs. Z. sells to a dealer in second-hand clothes. Mr. Auber finds this good and proper. Teachers of this kind do not displease him, and, after all, why make a change? All this has gone on for a long time."

Bizet was scarcely nineteen years old when he went to Rome. His letters to his mother are full of enthusiasm. He had no doubt concerning the future, but the letters are by no means egotistical, charged with egoism that a mother forgives and secretly admires. He described all that he saw. He gave final opinions with the delightful authority of youth. Stopping at Florence, he was saddened by the thought that not one man of talent, musician, poet, painter, dwelt there. "I am persuaded that the decadence of art follows political decadence." There was no greater painter, sculptor, and architect than Michael Angelo. All æsthetic questions were solved at once by young Bizet, but not in an unpleasant, bumptious manner. He wrote to his mother gossip about his comrades, descriptions of life in town and country. It seems that the Italian peasant of 1858 did not detest the French: "These people are susceptible to the slightest attention. For a cigar or two they will become your sworn friend. The women are often pretty, sometimes ugly, always dirty."

Writing an operetta, "Don Procopio," the young man did not easily find a libretto. He went from bookshop to bookshop and read at least 200 poems. In Italy of '58 they wrote librettos only for Verdi, Mercadante, and Pacini. The other composers put up with translations of French opera texts. For example, they would take one of Scribe's librettos, translate it into Italian, and sign it without changing a word. Often they did not change the title. Thus Scribe's "Le Domino Noir" was converted into "Il Domino Nero," and Scribe's name was not printed. Adam's "Brasseur de Preston" became "Il Liquorista di

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Preston," and the music was completely made over by Luigi Ricci.

Bizet took it into his head to visit an organ factory in Rome. He went to the leading one and asked to see an organ. The builder was greatly surprised and looked at him narrowly. He finally said: "I have no organs and I have not even the frames and wood to make them; but if you wish one, order it and pay in advance, and I'll buy the necessary tools." This organ builder had inherited the business from his father ten years before this and had never had the opportunity of making an organ for even $400. In the winter he played the flute in a theatre and sold tobacco. In summer he sold tobacco and rented carriages. Summer and winter he was in the national guard, and received for it $9 a year.

In some of the letters to his mother Bizet discussed the relative merits of the "great" musicians. Young as he was, he believed in the correspondence of arts. "All arts touch each other, or, rather, there is only one art. Whether one expresses his thought on the canvas, on marble, or on the stage, it matters little; the thought is always the same." He was convinced in 1858 that Mozart and Rossini were the two greatest musicians. "Admiring Beethoven and Meyerbeer with all my might, I feel that my nature leads me to love pure and spontaneously flowing art rather than dramatic passion." He was fond of Gounod, because Gounod was "the only man among the French musicians of that period who truly adored his art." (When Bizet wrote this, Gounod's "Faust" had not been performed.) In this letter he also wrote: "Up to this time I have wavered between Mozart and Beethoven, between Rossini and Meyerbeer. Now I know what it is necessary to adore. There are two kinds of genius,—that of nature and that purely mental. While I admire the latter immensely, the first has my full sympathy. And so I have the courage to prefer Raphael to Michael Angelo, Mozart to Beethoven and Rossini to Meyerbeer. I do not put some in the second rank to put the others in the first, for that would be absurd. With me, it is a matter of taste, and one order of ideas sways me more strongly than the other. When I see 'The Last Judgment,' when I hear the 'Eroica' or the fourth act of 'The Huguenots,' I am moved, surprised, and I have not enough eyes, ears, intelligence, to admire; but when I see the 'School at Athens,' 'The Dispute of the Holy Sacrament,' 'The Virgin of Foligno,' when I hear 'The Marriage of Figaro' or the second act of 'William Tell,' I am completely happy, I experience contentment, I am fully satisfied, I forget everything else."

Bizet did not then appreciate Verdi as he appreciated him in later years. In 1859 Verdi seemed to him a composer of great talent who

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lacked style, which is the essential quality of a great master. At the same time Bizet recognized and respected Verdi's overwhelming passion. "His passion is brutal, but it is better to be passionate in this manner than to lack passion. His music sometimes exasperates me; it never bores me." Rossini had, as Mozart, both elevation and style, and also the "motive." And to Bizet a "motive" was something more than an idea. Shortly before leaving Rome, he wrote that on the days of the sirocco he could not touch Mozart's operas; they affected his nerves, made him literally sick. Certain pages of Rossini had the same effect on him at the time of the sirocco. The music of Beethoven and Meyerbeer did not affect him thus. "As for Haydn, he has long put me to sleep, and this is true of old Grétry."

There was a time when Bizet thought of writing an ode-symphony, "Ulysses and Circe," just as he thought of writing a dramatic work based on Hoffmann's "Master Martin, the Cooper, and his Apprentices." The latter scheme, which might have brought out an opera not unlike "The Mastersingers" as far as a scenario was concerned, came to nothing. He was especially struck in Hoffmann's story by the possibilities in the scene of the vocal contest. Nor did the plan of writing music for a Homeric subject inspire him. He thought of a tragi-heroic-comical "Don Quixote." Homer was too much for him; he refused to let a composer arrange or disarrange his verses. So Bizet worked on his "Vasco da Gama" and planned a symphony which would be entitled "Rome, Venice, Florence, and Naples." The movements would be a first one, Rome; an andante, Venice; a scherzo, Florence; and a finale, Naples. As is well known, Bizet did leave behind him an orchestral suite entitled "Rome."

These early letters are charming both in spirit and in expression. They are affectionate, often loving, but never mawkish. There is no suggestion of a prig or a spoiled child. Even then Bizet had decided opinions of his own and a courage in maintaining them. It is easy to see by these letters that he was loved by his colleagues at Rome, although some could not understand his personal neatness. Bizet's character was always lovable. In later years he may have been brusque, even irritable when he was bored, but the testimony of all that knew him though slightly is to the effect that he was a singularly delightful and noble character.

The few letters of 1871 that are published in this volume are naturally more sombre. Bizet loved France, and his country had suffered cruelly from domestic as well as foreign foes. Yet here again we see the man

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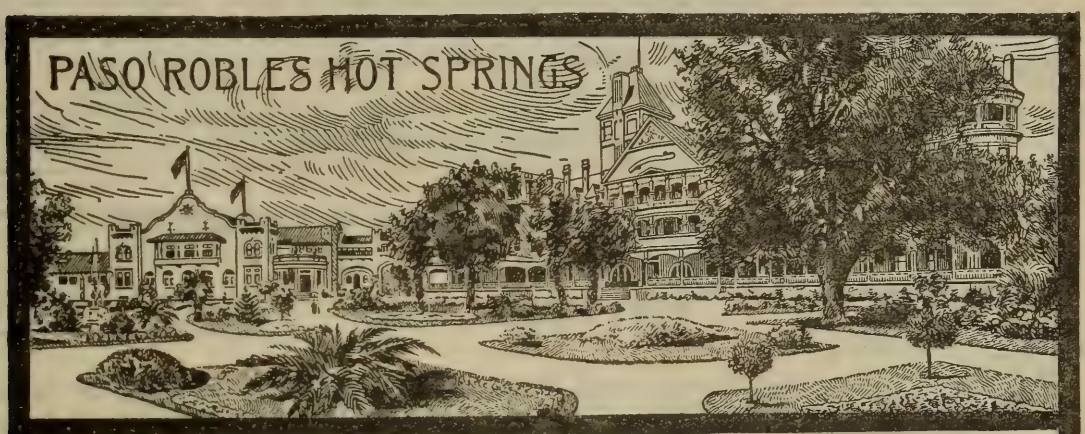
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of strong convictions, close friendships and faithful love, the composer of high ideals. He reproached his mother-in-law, the widow of the composer Halévy, for her injustice toward Wagner. "However, it is the lot of these great geniuses to be misunderstood by their contemporaries. Wagner is not my friend, and I have only a moderate esteem for him; but I cannot forget the immense joy this innovating genius has afforded me. The charm of this music is unspeakable, inexpressible. It is voluptuousness, tenderness, love! The Germans understand well that Wagner is one of their most solid columns. The German spirit of the nineteenth century is incarnated in this man. You should surely know how cruelly disdain affects an artist. Fortunately for Wagner he is endowed with such insolent pride that criticism cannot reach his heart —if he have a heart, which I doubt."

In these letters Bizet was seldom malicious with the sparkling, good-natured malice that is peculiarly French. Yet writing to his mother about the marriage of Faure, the singer, to Miss Lefebvre, he added: "You should know that a few days before my departure Miss Lefebvre said everything that was disagreeable about Faure to me. And now you will believe what women say!"

One more anecdote. Bizet wrote to Mrs. Halévy that he was once attacking before her husband the long-approved opera "La Dame Blanche." "I merely spoke the truth: 'It is a detestable opera, without talent, without ideas, without wit, without melodic invention, without anything that should be there. It's stupid, stupid, stupid!' Halévy, turning toward me with his sly smile, answered: 'Well, you are right. Its success is incomprehensible. The opera is worthless—but you should not say so.'"

And on this anecdote Bizet hung a theory, that in art of any kind talent brought success,—talent, not ideas. "The public understands



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ideas only later. . . . Auber, who had much talent and few ideas, was nearly always understood. Berlioz, who had genius, but no talent, was almost never understood. However remarkable in ideas a book may be, it will not be tolerated if it be badly written, while a mere trifle will be praised to the skies if its form be limpid and clear. Do not speak of science to a composer. That which you call 'learned' music is generally made badly. Mozart and Rossini had the most prodigious talent imaginable; when they had the inspiration, they created 'Don Giovanni,' 'The Magic Flute,' 'The Barber of Seville' (it's aged somewhat), 'William Tell'; but with talent alone they have created all these boresome symphonies, 'Semiramide,' nearly all of 'Otello,' etc., and the public has for a long time believed that these scores, which it no longer is willing to applaud, were the *ne plus ultra* of ideas."

There is as yet no satisfactory life of Bizet. Pigot's is only a collection of material, some of it to be rejected, which the future biographer may use. Letters by Bizet have been published in various magazines and brochures. It is a pity that his correspondence is not collected and annotated carefully. His letters are to be put by the side of Liszt's, von Bülow's, Tschaikowsky's.

The French have a habit of writing graceful introductory chapters, prefaces, and to this volume of Bizet's letters Mr. Louis Ganderax has contributed a long introduction which is delightful in sentiment and expression. He tells of Bizet's filial piety, which was a passion; of his natural inclination toward a clean life, although he was not priggish, not a prude, not a hide-bound ascetic or professional moralist; of his genius for making friends; of his shrewd observation in foreign towns; of his calm conviction that he would finally be illustrious; of Bizet as brave soldier and sane patriot during the Siege and the Commune. Mr. Ganderax draws a delicate and beautiful sketch of the maiden who became Bizet's wife, and speaks lovingly of the late Ludovic Halévy,* famous playwright, librettist, novelist, who was to have written the preface to these letters. "But he could not write it; he never will write it."

* Ludovic Halévy died at Paris, May 7, 1908.

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The *Mercure de France* of January 1 contains a singular article, a diatribe in fact against Bizet, written by Jean Marnold, a clock maker by profession, as I am told, and also a learned musician and an acute critic, a wild-eyed supporter of the ultra-modern French school. His article was provoked by the publication of this volume of letters.

Mr. Marnold cannot brook the success of "Carmen." He has for many years loathed "Carmen," "this famous opera comique, which delighted the old Emperor William," and set Nietzsche, the philosopher, a-raving. Mr. Marnold dwells on the latter's infatuation, having reference, of course, to the famous pamphlet, "The Case of Wagner," in which Nietzsche says extraordinary things about "Carmen." "How such a work perfects one! One becomes a 'masterpiece' one's self by its influence. And, really, I have appeared to myself every time I have heard 'Carmen' to be more of a philosopher, a better philosopher, than at other times. I have become so patient, so happy, so Indian, so sedate. . . . And, once more, I become a better man when this Bizet exhorts me. Also a better musician, a better auditor. . . . With Bizet's work one takes leave of the humid north and all the steam of the Wagnerian ideal." And Nietzsche, thus writing, invented his famous formula: "It is necessary to Mediterraneanize music."

Mr. Marnold, on the other hand, declares that no music is more "cityfied," more artificially cityfied and more conventionally civilized than this "pseudo-naturalistic masterpiece." Bizet, according to him, was a master in the art of popularizing, vulgarizing music. "Massenet ought to congratulate himself that death rid him of this dangerous competitor." The premature death of Bizet "served preciously the renown of the composer." What would not Bizet have accomplished, had he lived? Mr. Marnold answers sourly that at the age of Bizet's death Weber had written "Der Freischuetz" and "Euryanthe"; Debussy, his "Poems of Baudelaire," "Proses Lyriques," "Pelléas," and the "Nocturnes"; Schubert, six years younger, left behind him

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innumerable and innovating works. Bizet died, and "Carmen" and "L'Arlésienne" were all he had to show. And in these works Mr. Marnold sees only false pathos and the inspired sentimentality dear to Massenet. If Bizet had lived, Mr. Marnold believes he would still have anxiously sought to please the public.

Nor is Mr. Marnold at all pleased with the letters published recently. They show "an imprudent and perhaps rather presumptuous family piety." The letters would be insignificant were they signed by Bach, Beethoven, or Wagner. They do not show Bizet in an amiable light as a friend or in an estimable light as a critic. Mr. Marnold insists that the letters reveal a fresh and bumptious character; furthermore, he cannot understand Bizet's dislike of wine and gallantry, and he prefers the gentle Mozart subscribing to the old saying attributed to Martin Luther about the man that does not love wine, woman, and song. Nor will he forgive the young Bizet for likening Meyerbeer to Michael Angelo. "In publishing these letters they have played a shabby trick on Bizet's memory."

The article is a singular one, bitter, contemptuous, and it is worth reading to see how far prejudice will carry an uncommonly able critic.

No doubt Mr. Marnold, speaking of the sentimentalism in "Carmen," had in mind the duet between Don José and Micaela. This duet, the Toreador's song, and the aria of Micaela are the weaker portions of the work. In spite of them, "Carmen" will be performed for some years to come, and musicians, even the most fastidious, as well as the general public, will find pleasure in hearing Bizet's music.

THE "CLASSICAL" DANCE.

BY E. A. BAUGHAN.

(From the *New Music Review*, New York, for November, 1908.)

The most casual study of the history of the dance plainly shows that it is not safe to dogmatize about it. The difficulty of describing dancing is only equalled by the difficulty of describing music, except in dry technical terms. For this reason, although many Greek writers described the dances of their day, we have to piece together the pictorial representations of Greek dancers on vases, urns and bas-reliefs to gain

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any idea of what it was like. A little thought will show that even this is not a very safe guide, for sculpture and the plastic arts can but perpetuate one pose of many. They cannot give you the merging of one pose into another; nor any sense of the rhythm which was the informing soul of those beautiful poses. The modern "classical dance," which Miss Isadora Duncan claims to have been the first to revive some eight years ago, is probably not at all similar to the classic Greek dance. She has gone to the plastic arts for her inspiration, but these can give but a second-hand, and, possibly, a misleading idea of Greek dancing. For one thing, specialized or art-dancing, as distinguished from folk-dancing (and the distinction must always be held in mind in reviewing the history of the dance), was part of the dramatic expression of the period. Moreover, the dance, as Wagner has pointed out, had not "swerved away from the Lyric." The chorus in a Greek drama passed and repassed across the orchestra with movements which were in accordance with the measure of the music; which, again, was governed by the chanting of the verse. Moreover, according to Lucian, dancing must have been a form of acting, since the dancers' portrayal of sorrowful emotions often aroused the audiences to tears. The high esteem in which the art was held in Greece proves that it was not considered a mere sensuous entertainment. It certainly was not the specialized, "absolute" dance of to-day, which never aims at expressing anything but itself. Indeed, without going deeply into the æsthetics of the dance, a subject which presents astonishing difficulties, a broad cleavage may be noted. And, strangely enough, this cleavage has its parallel in "absolute" and "programme" music. Dance, just as much as music, may be roughly divided into two classes: the dance which expresses a "programme" and the dance which expresses nothing but itself. Of course, each class has borrowed something of the other, and there is the same overlapping as in music, but the broad distinction will serve.

The "classical" dancing, which has been so fashionable in London, is in reality an attempt to return to the expressive dancing of the Greek. Of course, it is not a new thing. To go no further back than

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1712, we find *The Spectator* has something to say on the subject: "Thus, as in poetry, there are laborious fools who write anagrams and acrostics, there are pretenders in dancing, who think merely to do what others cannot, is to excel. Such creatures should be rewarded like him who had acquired a knack of throwing a grain of corn through the eye of a needle, with a bushel to keep his hand in use. The dancers on our stages are very faulty in this kind; and what they mean by writhing themselves into such postures, as it would be a pain for any of the spectators to stand in, and yet hope to please those spectators, is unintelligible." *The Spectator* then proceeds to praise a "Mr. Prince," who "has a genius, if he were encouraged, would prompt them to better things. In all the dances he invents, you see he keeps close to the characters he represents. He does not hope to please by making his performers move in a manner in which no one else ever did, but by motions proper to the characters he represents."

The difficulty in accepting this eulogy of "Mr. Prince" is that Addison was never weary of writing gibes against music and opera. It may be that he took a literary view of "Mr. Prince." and dancing is hardly to be judged by those who have no music in their souls. But the article proves at least that in 1712 the two kinds of dancing existed —the expressive and the virtuoso. Without tracing the whole history of the art, it is not easy to show how the influence of the stage gradually altered dancing and brought about the painful contortions of which *The Spectator* complained; but when it is remembered that the modern ballet was originally a kind of opera and by no means a string of disconnected action for the display of virtuoso tricks, it is not difficult to understand its growth into a professional and special entertainment. In France, especially whence the ballet had been imported from Italy, it was a court entertainment. Louis XIII. took part in the elaborate ballets of his court, and "Le Grand Monarque" often figured in these magnificent shows. Indeed, he was part author with Molière of "Les Amans Magnifiques," and appeared as Neptune in the first "intermède" and as Apollon in the last. Dancing was an obsession of the



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court. The royal letters patent granted to Abbé Perrin, the first director of the "Académie Royale de Musique," gave special permission to "all gentlemen and laides wishing to sing in the said pieces and representations of our royal academy without being considered for that reason to derogate from their titles of nobility, or from their privileges, right and immunities."

The ballets of the French court seem to have been more in the nature of the masques so popular at the courts of James I. and Charles I. The entertainment, as one can judge from Molière's plays, never consisted only of dancing, which, as in the old Greek days, was merely one factor in the performance. It stands to reason that, while amateurs took part in these masques or ballets, the dancing must bave been of a simple kind, for none of the special tricks of latter-day dancing could have been acquired without a training to which no amateur would submit. Besides, these ballets have a central idea, and those which Molière invented and wrote, and for which Lulli composed the music, demanded players and singers as well as dancers.

So far stage dancing retained some of the characteristics of the expressive art of the Greeks, and had borrowed but little of the more acrobatic and tricky dancing of the Romans. Perhaps this was due to the Florentine movement which gave birth to opera on the model, as it was then thought, of Greek drama. Indeed, considering that the "Ballet Comique de la Reyne" was produced in 1581, and only required singing to be an opera, one might reasonably hold that music-drama sprang from the ballet; for, after all, the innovations of Peri, Caccini and Monteverde had no great and lasting influence. To trace music-drama from them commends itself to the theorist, just as later modern music-drama is supposed to have sprung from Gluck's reformations. The truth is, the ideas of the Florentine musical amateurs, of Gluck, of Weber, and of Wagner, have merely dramatic common-sense in common. The practical growth of opera owed more to masques and ballets than to any self-conscious imitation of Greek drama, and it is a curious fact that, when Lulli had assimilated the opera of Cavalli and wrote the first French opera, "Les Fêtes de l'Amour et de Bacchus," in 1672, the days of the ballet-masque were doomed in France.

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It was also curious that a few years before that date the Duchesse de Maine had practically "invented" the *ballet d'action*, the precursor of the ballet as we now know it. Her Grace had a passion for the theatre and also a taste for literature, and, having read about the elaborate pantomimes for which the Romans were famous, conceived the idea of a play in dumb show illustrated by music and dancing. Two famous dancers of the period, Balon and Mlle. Prévost, took the principal parts, and, although they had never acted before, were so successful that they drew tears from their audience. This ballet was very different from the masques in which "Le Grand Monarque" took part, and obviously could not be played by mere courtiers. Also, even in the masques, the fine ladies of the court were gradually being superseded by professional *danseuses*. With the ballet and opera as specialized entertainments, dancing soon left the court for the stage, and was practised by professionals. Mlle. Lafontaine is said to have been the first professional ballet dancer. Within fifty years the old expressive ideals of dancing disappeared from the stage. We find *The Spectator* complaining of the acrobatic contortions of public dancers and praising "Mr. Prince," and twenty years later Mlle. Sallé, who broke from the conventions of French grand opera dancing, took London by storm. She did for dancing of that period what Miss Isadora Duncan and Miss Maud Allan have done in this year of grace.

Mlle. Sallé waged war against the stupid anachronistic costumes of dancers of her day. She refused to wear a Louis Quinze dress when dancing in a "Pygmalion" ballet. "She ventured to appear," wrote a London correspondent to the *Mercure de France* in 1734, "without skirt, without a dress in her natural hair, and with no ornament on her head. She wore nothing in addition to her bodice and under-petticoat but a single robe of muslin arranged in drapery after the model of a Greek statue." It only requires the bare feet to complete the picture



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of our modern "classical" dancers. In "Pygmalion" Mlle. Sallé, as the statue, had to perform a series of recognized dances under the guidance of the sculptor. In "The Character of Love" she had, apparently, a more abstract programme to express. Handel wrote his "Terpsichore" on the same lines as "The Character of Love," and Covent Garden was filled with enthusiastic admirers of the new dancing. That Mlle. Sallé was a most expressive dancer may be gathered from the same correspondent's account of her in "Ariadne." "Do not expect," he wrote, "that I can describe to you Ariadne like Pygmalion; its beauties are more noble and difficult to relate; the expression and sentiments are those of the profoundest grief, despair and utter dejection; in a word, all the great passions perfectly declaimed by means of dances, attitudes and gestures suggested by the position of a woman who is abandoned by the man she loves." Unfortunately, Mlle. Sallé's reforms had no effect on dancing at the Paris Opéra. The reign of the Vestris family was close at hand, and *virtuoso* dancing received a new lease of life.

That the art should become degraded from its expressive ideal was unavoidable as soon as it had no longer anything to express. In this respect there is a close analogy between singing and dancing. The pirouettes of the première danseuse have their counterpart in the trills of a Tetrazzini. The world will always admire these exhibitions of special skill, whether they be in dancing, singing or conjuring. Even the notorious Salome may have been a trick-dancer. At any rate, that is the mediæval idea of her, for an illuminated manuscript of the fourteenth century shows Salome dancing on her hands before Herod.

There is no doubt that the virtuoso side of dancing has marred the art. It was evidently so in the early part of the eighteenth century, when the dance had become an independent art. But it is a grave theoretical mistake to presume that only what is called "classical" dancing, in the "artistic" slang of to-day, is expressive. The great dancers of the past—Taglioni, Fanny Ellsler, and Cerito—could not have aroused the extraordinary enthusiasm they did if they had indulged only in the more difficult tricks and steps of their art. There must have been something more in their dancing than "those declamatory springs, those antithetic capers, that noble emotion which pirouets round on one foot, so that one sees nothing except heaven and petticoats, ideality and lies," of which Heine complained when writing of dancing at the Paris Grand Opéra, as taught by Mme. Vestris. In "The Newcomes," Thackeray gives a glowing description of Taglioni's grace in "La Sylphide." The fact seems to be that these great dancers,

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though employing the virtuoso tricks of their profession, did dance and were not by any means mere acrobats. And when I use the word "dance" in its absolute sense, I mean that they expressed feeling and ideas and beauty of movement. In precisely the same way the great *fioritura* singers of the past managed to inform their singing of florid music with a world of expression. As a matter of fact, we have a dancer now in London who is a good example of the grace and beauty which old-fashioned methods are powerless to obscure—I refer to Mlle. Genée. That clever lady has more of the dancer's spirit than is possessed by Miss Isadora Duncan or any of the self-conscious resuscitators of the "classical" dance. Bare feet and Grecian draperies do not make a dancer, and it is a strange proof of London's forgetfulness that the ethereal grace of Kate Vaughan and the expressiveness of Letty Lind should have been put on one side. These dancers made no pretence to an imitation of Greek ideals; they did not copy their poses from the representations of Grecian dancing girls on vases and urns; but, all the same, their dancing was informed with what must have been the spirit of Greek dancing, for it has been the spirit of all dancing since the world began—the expression of the joy or sadness of life through the rhythmical movements of the limbs.

We may go farther and declare that any attempt to resuscitate Greek dancing must be artificial, for dancing with the Greeks was not an independent art, nor in its stage or puble form has it ever been an independent art. Even in our modern and decadent ballets, which have not beauty and expressiveness of movement as their main aim, dancing still expresses something in spite of its evolving that "something" too often from itself. Miss Duncan, on her recent appearance in London, moved to a series of airs and dances from Gluck's "Iphigénie en Aulide," but she never once expressed anything of the feeling of the music. Formal as its cut sounds to modern ears, Gluck's opera was meant to illustrate the woes of Agamemnon's daughter, and the ballets in Gluck's operas were by no means the inappropriate entertainments which were wedged into French grand opera of later days. Miss Duncan gave us a series of postures, some of them very beautiful in conception, but the true art of the dancer was absent. Miss Duncan is not an actress; her limbs and whole body do not express feeling; and her face is too set and immobile. Dancing in its highest aspect is not only an agile or even graceful movement of the legs. The arms and hands and facial expression should dance. That complete expressiveness must have been the essence of Greek dancing, or otherwise tragedy could not have been born from it, nor could danc-

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ing have been of any use in heightening tragedy when the art was no longer independent. The other "classical" dancer who has been the rage of London—Miss Maud Allan—has much more of the genuine dancer's spirit. I wish in comparing these two dancers it were possible to imitate Voltaire's gallantry when writing of Sallé and Camargo:*—

> "Ah, Camargo, que vous êtes brillante,
> Mais que Sallé, grand dieux! vous êtes ravissante.***†
> Les nymphes sautent comme vous,
> Mais les Grâces dansent comme elle!"

But both dance in the same style, and yet the result is very different. Miss Duncan's dancing is static; Miss Maud Allan's dynamic. The one has assimilated Greek postures, but her dancing is unrhythmic; the other seems informed by an inner spirit which expresses itself spontaneously. Moreover, Miss Allan is really more Greek, if less "classical," because she uses her arms and hands quite as much as her legs, and she also possesses an extraordinary sense of musical rhythm, and of the countless changes of mood of the music to which she dances. This music provides Miss Allan with her programme; Miss Duncan appears to have derived hers from Grecian plastic arts—an inversion of the practice of the Greeks themselves. Both dancers should have an influence on the art of dancing, however; they should help to free it from the banalities of the pirouette, of the triumphant circling of the stage "on the point," and of the thousand senseless acrobatic feats which have made ballet dancing so inane.

What can be the future of the dance? Will it continue as a curious amalgam of expressive and acrobatic virtuososhiip? The favorite theory, to which Wagner gave especial emphasis, is that, because dancing gradually produced drama and gave to music its rhythm, it has lost its right to an independent exixtence. In his theoretical works, Wagner was at pains to show that the whole art of gesture lay in the dance, and that when it gave to music its rhythm it should also have handed over its gestures. Instead, drama had stolen these, and so absolute music was a one-sided art. Only in music-drama could all that was once expressed in the dance come to its full existence. The theory was ingenious as accounting for music-drama, but it remains

* Marie Anne de Camargo was born at Brussels, April 15, 1710; she died at Paris in 1770, and her funeral was at the Church of St. Roch, April 29 of that year. Her biography has been written in most entertaining fashion by Mr, Gabriel Letainturier-Fradin (Paris, 1908).—P. H.

† The omitted lines are,—

> "Que vos pas sont légers et que les siens sont doux!
> Elle est inimitable et vous êtes nouvelle!"—P. H.

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a theory. It seems to me that this idea of the unison of the arts as the ideal development of each, instead of being the source from which each sprang, vitiates the æsthetics not only of Wagner, but of every writer who has dealt with the subject. In spite of all theories, the arts of acting, of drama, of music, and of painting only found themselves when they became independent arts—that is to say, not independent of life, but independent of each other.

The problem now is how to bring dance and music together so that the two shall make one expressive art. This has not been done by the writers of ballet music in recent days. Ballet music has been made to conform itself to the special steps of modern virtuoso dancing; and as a consequence the scope of expression in a modern ballet is very limited. That expression of emotion, whether of grief or of joy, should be the subject-matter of the dance, and music should be written to assist the dancer. Miss Maud Allan does some wonderful things in her interpretations of music, for she instinctively expresses its very soul, the feeling which gave birth to it; but at the same time you are conscious that the dance itself is apt to be trammelled by having thus to interpret a special expression of emotion, for music has long since developed her own style of speech and it is often divorced from the spirit of the dance. It is to be hoped that both Miss Duncan and Miss Allan will have accomplished more than the sensation of a moment, and that their dancing will lead to a reformation, or, rather, a rehabilitation of a beautiful and expressive human art.

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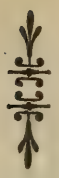


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The symphony Op. 24 is in three movements: I. Adagio maestoso; Allegro fuoco; II. Andante con moto; III. Allegro vivace.

The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed, and the parts were copied in December, 1908.

"The symphony is written as a patriotic tribute of the composer to his native country, and it was directly inspired by the fortieth anniversary of the revolution of 1863–64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form. It seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer endeavors to express the lyric nature of his race.

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"Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher,—lamentations for the fatherland ascending to heaven.

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The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement. It will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, a set of three

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CONCERTO, C MINOR, NO. 4, FOR PIANOFORTE AND ORCHESTRA, OP. 44

CAMILLE SAINT-SAËNS

(Born at Paris on October 9, 1835; now living there.)

This concerto was composed in 1875 and published in 1877. The composer played the pianoforte part with orchestra at the Châtelet, Paris, October 31, 1875. It was in 1875 that his symphonic poem "Danse Macabre" was first performed (March 24 at the Châtelet, Paris); also the pianoforte quartet in B-flat (Salle Pleyel, Paris, March 6). Six "Mélodies Persanes" ("La Brise," "La Splendeur Vide," "La Solitaire," "Au Cimetière," and "Tournoiement") were published.

The concerto was played in Boston for the first time at a concert of the Harvard Musical Association, February 14, 1878. Mr. John A. Preston was the pianist. The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mme. Madeline Schiller,

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February 25, 1882; Mr. Carl Stasny, October 22, 1892; Mme. Bloomfield-Zeisler, March 5, 1898.

In its structure there is a departure from the traditional form, as in other pianoforte concertos by Saint-Saëns. The work begins with a sort of free prelude, Allegro moderato, C minor, 4-4. A theme of eight measures is given out alternately by the orchestra and the pianoforte; it is treated now contrapuntally, now in free preluding fashion, somewhat after the manner of a cadenza. A French critic, Mr. Georges Servières, speaks of this dialogue between pianoforte and orchestra "in the style of Beethoven." This species of introduction leads to the main body of the movement, an Andante in A-flat major, 4-4. There are soft and mysterious harmonies for orchestra with flowing arpeggios for the pianoforte. The chief theme, a simple melody, is developed at some length and enriched with varied ornamental work.

The second movement, Allegro vivace, C minor, 2-4 (6-8), begins with a lively scherzando. The theme of the prelude to the first movement reappears in a faster tempo. Mr. Apthorp says of this movement, it "shows the composer in a vein which he has cultivated with great success, and in a style that can be traced to two very different influences—to that of Mendelssohn, on the one hand, and that of Berlioz, on the other. By combining in this way two utterly different ways of giving musical expression to the same mood (Mendelssohn's and Berlioz's), Saint-Saëns has here, as in several other compositions of his, succeeded in producing a style of light, tricksy writing that is very individual and thoroughly his own, borrowed as its component elements may be." There is a short Andante, C minor, 4-4, with reminiscences of the first movement. This leads to the Finale, Allegro, C major, 3-4. A theme that has the character of a folk-song is developed energetically and brilliantly somewhat after the manner of the rondo.

The concerto, dedicated to "Mr. Anton Door,* Professor of the Vienna Conservatory," is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings, and solo pianoforte.

*Anton Door, pianist, was born at Vienna, June 20, 1833. He was a pupil of Carl Czerny and Simon Sechter. He began to give concerts in 1850, first in Germany, later with Ludwig Strauss, violinist, in Italy. In 1856–57, he gave concerts in Scandinavia, and at Stockholm was made court pianist and a member of the Royal Academy. In 1877 he made a tour with Sarasate through Austria and Hungary, and afterward he played with great success in Germany and the Netherlands. For ten years he taught the pianoforte at the Moscow Conservatory, but in 1869 he was appointed professor at the Conservatory of the Society of Friends of Music at Vienna. He retired when Emil Sauer was appointed "master school teacher" (1901).

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ENTR'ACTE.

HECTOR BERLIOZ AS CRITIC.

BY PHILIP HALE.

Studying Berlioz, the music critic, as revealed to the world by Mr. Boschot in his entertaining volumes,* we have seen the composer criticising at times with a view to his own interests; criticising the compositions or performances of others to produce his own works, or to gain for himself certain positions; bitter against singers, alternately amiable and disagreeable toward managers, in the hope of maintaining Marie Recio, the *fausse maigre*, born Martin, in a subordinate position at the Opéra. Thus did Berlioz show himself human; that is, weak. Yet as a critic he wielded a mighty influence for good.

* Adolphe Boschot's "La Jeunesse d'un Romantique" (Paris, 1906) and "Un Romantique sous Louis Philippe" (Paris, 1908)

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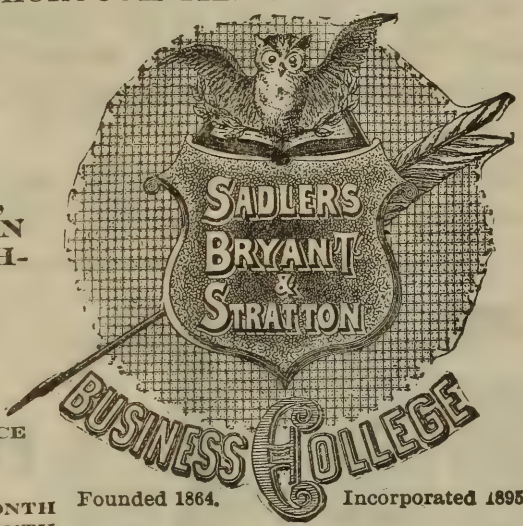
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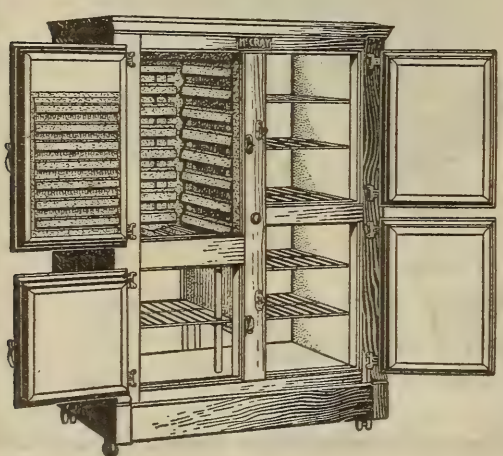
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His courage, which approached recklessness, was proverbial. His honesty, even when he praised Meyerbeer, poor Miss Bertin's opera, and Miss Recio's figure, face, and voice, was not questioned by those who knew him. He was not the only one who found admirable pages in "The Huguenots," which still remains a work that may well command respect and admiration for certain pages; he was discriminative in his eulogy of "Esmeralda," for he pointed out faults and recommended improvements. He was infatuated with Marie and he married her after the death of his first wife, whose last years were years of bodily fatness, drunkenness and maniacal jealousy. Read carefully his comments on Marie's singing, and you will not find extravagant commendation. The worst that may be said about his treatment of her as a singer is that he probably paid her more attention than he would have done, had he not been personally interested in her. That he obtained a position for her is not injurious to his reputation as a critic.

It seems to me that Mr. Boschot in his desire to write the one authoritative life of Berlioz, and to bring him as a man clearly before the readers of to-day, has dwelt almost amorously on matters of insignificant detail. Let Mr. Boschot, who, it should be remembered, is a warm admirer of Berlioz, the genius, do his worst. Berlioz still remains the most vivid, the most brilliant of music critics, and for many years in the face of apathy and discouragement he fought valiantly, desperately for the best music and for general appreciation of this music.

That he included his own music among the best showed his perspicacity. To-day he must be fairly ranked among the few great ones of the nineteenth century who expressed their emotions and their views of life and art in music. The best of his compositions are still among the world's choicest treasures. The most modern orchestration is derived from him. His influence is felt wherever man clothes his musical thought in orchestral dress.

The career of Berlioz as a critic may serve as a text for the discussion of musical criticism in general. There are questions that are often



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asked: Should not a critic be a thoroughly trained musician, a composer or the master of an instrument or of the voice? Should he be a partisan? Should not his first aim be to educate the public? Should he be young or old? Should he be intimate with musicians or should he keep aloof from them?

Berlioz was an extraordinary man, a genius, a creator as well as a translator into music, but in the narrow meaning of the word he was not an accomplished musician. His early training amounted to nothing. At the Conservatory he shocked his teachers by his contempt for counterpoint and his heterodoxy. No doubt graduates from the conservatory in Boston are better grounded in harmony. He played as an amateur on the guitar. He was not a violinist or a pianist. He could not have supported himself by playing any orchestral instrument. He was not a "natural singer," nor did he study the art of singing.

In his criticisms, therefore, there is as a rule a lack of technical analysis, but the display of the higher qualities that made him great as a composer, musical instinct, sense of color, abhorrence of platitudes, sympathy with that which was nobly antique or passionately romantic, towering imagination, also distinguished him as a critic from others who were concerned only with the letter of the law.

Baudelaire stoutly insisted that a critic worthy the name must be a partisan; that his own theories and beliefs must shape his articles in

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which he comments on the works of others. Berlioz was certainly a partisan in that he joined the romanticists. His romanticism was elastic: it included the tragedies of Gluck and the symphonies of Beethoven, the operas of Spontini and those of Weber. He was a partisan in this: he was not interested in music that did not appeal to him, even though the structure of that music was flawless.

Père Tournemine remarked shrewdly that a man admires in an author only those qualities which have the germ or the root in himself. Sainte-Beuve, quoting this saying, added that there is a relative degree to which a mind raises itself; this mind cannot go higher, and, having attained this degree, it judges as best it can.

Berlioz was not unique as a critic because he was a composer, but in spite of his creative faculty. Whenever he judged solely as a composer, he said strange things, as other composers before and after him. Read Weber's articles on Beethoven's symphonies,—how inferior in judgment and in sympathy to those written by E. T. A. Hoffmann, who, as a composer, is known only to the antiquarian. There are Spohr's singular views of Beethoven's music. Beethoven himself expressed singular opinions concerning his contemporaries.

If Schumann saw the genius of Chopin, he also saw true swans in certain German geese. How often he praised to the skies composers whose very names are now unfamiliar! How bourgeois, how narrow

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was Mendelssohn in his estimates! And did not Tschaikowsky, Brahms, Grieg, express themselves at times to the wonder, if not the consternation, of their admirers? Has not Debussy spoken as a madman beating a drum?

A teacher is not qualified for general criticism because he is a teacher. If he be a teacher of the piano, he is interested first of all in matters of mechanism, in the "method" of the pianist that appears before him for judgment. He has his own ideas. Woe to the virtuoso who succeeds in spite of them! In like manner the singing teacher is concerned with the tonal emission, the manner of breathing, points of mechanism, rather than with the interpretation of the poet's sentiment which the composer emphasized or put as a precious stone in a fit setting.

The critic as teacher may write well about the mechanical merits of a performance, but it will be hard for him to judge without prejudice, to take a broad view, to sympathize with the performer's æsthetic purpose, unless the critic and the criticised be avowedly of the same school.

The critic should surely have a knowledge of the capabilities of instruments and of the human voice; he should have been drilled in the elements of theory, the grammar of composition. He should know intimately the history of music. It will not harm him to play the piano or the violin, to have written his contrapuntal exercises, to be a member of an orchestra, to lead a choral society. He should have a practical knowledge of music and of the difficulties necessarily encountered by singers and instrumental players.

If a composition be crudely constructed or shabbily orchestrated, he should be able to tell the reason why. If the performance be poor, he should know why it is poor. But it is not necessary for him to be a composer or a virtuoso. A critic may not be able to sing delightfully,

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and he may yet judge intelligently the total impression made by the singer on the stage.

Neither he nor the public is interested first of all and chiefly in matters of mechanical detail. A critic may not be able to trill; his inability does not preclude him from saying honestly that Miss Gazaba's trill was like a coffee mill. It is not necessary for him to explain to the public why this comparison was inevitable. A critic may not be able to play the much-abused polonaise of Chopin, but he has a right to say that Mr. Hammerkuis butchered it and man-handled the piano, or that Mme. Solferina turned the polonaise into a jam-pot of sentiment.

There are two distinct faculties,—the creative and the critical. In many concerts the symphonic poem or the cantata is merely an excuse for a brilliant article. This article need not shine at the expense of the unfortunate composer. His work should serve as a text and the sermon should be of benefit to him as to others.

How often you hear the composer saying of a critic, "I should like to see him write as good a piece!" And so, when there was the outcry against slavery in the South, the retort was: "Would you be willing to have your sister marry a negro?" The one answer is as pertinent as the other.

If the critic has neither theoretical nor practical knowledge of music, he becomes a phrase-monger, and, although his articles may be graceful and redolent with a literary flavor so that they please the ladies, those acquainted with music will pass them by. It happens more than once that a ready-witted man, with the gift of fluency, with a good memory so that he retains what he has read, with a natural taste for the beautiful, with a keen sense of an audience's appreciation or rejection, may sit in the critic's chair and write plausible articles. Sooner or later he is found out. He is revealed as a man writing pleasantly about music,

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as he would about a trip to the Yellowstone, the jute crop, or the latest quick-seller. And so we had not long ago the melancholy spectacle of Mr. Arthur Symons, who writes intelligently and as a poet about literature, contributing colored nonsense as a music critic to the *Saturday Review*.

It has been said that the young critic is buoyant, enthusiastic optimistic; that the critic of many years is bored and unemotional. Youth, as Liszt said, is the time for virtuosity; it is hardly the time for judgment based on experience, comparison, meditation. George Farcy described the young man as enthusiastic in his ideas, stern in his judgments, passionate in his opinions, both bold and timid in action; he reasons in place of observing; he is an intractable logician; the right not only dominates, it crushes the fact. "Later he learns that there is a reason for every doctrine, that there is an explanation, if not an excuse, for every action."

If the young man has studied seriously, he is still under the influence of his teachers. If they were of the old school, he has little sympathy with modern tendencies. If they were ultra-modern, then the old masters have only a historical interest, and only the radicals make for musical righteousness.

Reared musically in Germany, he honestly believes that music is made in Germany; in our own country, only after approved German patterns. The young man is intolerant. Sometimes he believes he has a mission. The public is to be educated by his articles, it is to be conducted personally to the temple of true art.

A singer should sing only songs by Schubert, Schumann, Franz, Brahms; or, if the critic be of the other wing, songs by Loeffler, Fauré, Strauss, Wolf, Debussy. The pianist should also be a partisan.

Ah, who of us has not passed through these yeasty years! We were all sincere in our views and opinions,—and this was the most pathetic feature of our work. We all took ourselves seriously, too seriously perhaps. Changes in popular taste are constant and inevitable. Some of us thought, possibly, that we were instrumental in bringing about these changes, which would have come, however, had we served as blameless clerks in the shops of apothecaries.

"Like Plato's sage, it is only at fifty that the critic rises to the true

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height of his literary priesthood, or, to put it less pompously, of his social function. By then only can he hope for insight into all the modes of being, and for mastery of all possible shades of appreciation." This was the opinion of Amiel, who was critical to the verge of self-torture.

The critic by the time he reaches fifty should have educated himself. The opera he hailed twenty years ago as a fixed and shining star turned out to be the comet of a season. The virtuoso who was enthroned by him as a chaste and noble interpreter fell into mannerisms and set traps for applause. The composer who suddenly appeared to lead triumphantly in new paths fell quickly by the wayside. A critic should keep scrap books of his articles. Looking over columns written with his heart's blood a dozen or even half a dozen years ago, he learns humility. Were those his thoughts? Had he the audacity to express them so positively, so violently?

As the years pass, the critic, if he listens and meditates, has a less contracted horizon, a broader sweep of vision. He realizes the fact that there were imaginative composers before Debussy; that Debussy in "Pelléas and Mélisande" may have said his last word—in music, but not the last word. The critic is now ready to accept both Mr. Paderewski and Mr. de Pachmann, when each is in the vein. He enjoys both Mme. Melba and Miss Garden. In hearing orchestral music, he is neither Russian nor French, German nor Italian. He hears with keen pleasure Beethoven's "Coriolanus" overture or Loeffler's "Pagan Poem"; César Franck's symphony or Gluck's overture to "Iphigenia in Aulis."

Yet he is not dazzled by the brilliance of a name, ancient or modern; he is conscious of the fact that the wildly romantic music of to-day may be tamely classic to ears in 1926; he will still inveigh against the pretentiously ignorant, the climbers, the poseurs, the money-changers and

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the charlatans in the art that is dear to him. He writes his articles with the same gusto, not in the hope of persuading the public to accept his views, much less to turn composers and performers from the error of their ways, but for his own satisfaction, to fulfil his duty to his employer, to give the public the best he has within him, to be faithful to himself.

The critic of fifty years has heard many famous singers and players; he has seen changes in public taste; he has observed the acceptance of music that was at first rejected with scorn, the enthusiasm over this music, and at last the lack of interest in it and the quiet dismissal. The man that has heard Rubinstein and von Bülow has a surer standard of judgment than he that began his piano recital life six years ago. The man that heard Brignoli, Campanini, Lucca, Faure, Patti in her prime, may be pardoned for not losing his head in rapture over more modern singers so that he rushes into print with mad superlatives of praise. There has always been much to admire and much to condemn.

Marie Recio disturbed for a time the critical vision of Berlioz. Should the critic carefully abstain from familiar intercourse with composers, singers, players? If the critic wishes to be outspoken, it is certainly better for him not to go beyond an amiable bowing acquaintance. It is not pleasant to tell the public that in your opinion a friend has failed. In the desire to be scrupulously honest the young critic, wishing to show his impartiality, exercises the malice of a friend and treats the work or performance with a greater severity than is necessary. It should never be forgotten that, strive as he may, a critic, praising, seldom responds fully to the expectation of a friend, especially when the friend asks for a wholly unbiassed judgment.

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BIZET'S LETTERS (1857–1860: 1871).

BY PHILIP HALE.

Letters written by Georges Bizet to his mother (1857–1860) and to his mother-in-law and others in 1871 were recently published by Calmann-Levy in Paris. The earlier letters were written at Rome, where Bizet sojourned after he took the coveted prize. There have been *prix de Rome* men who sulked in the sacred city while they were maintained by their government, *prix de Rome* men who afterward cursed both the existence at Rome and the system of prizes at the Paris Conservatory of Music and the Academy of Fine Arts. Bizet loved Rome.

The French were not then in favor. It seems that one Schnetz was the only one received in Italian society, and of him Bizet wrote: "He's an Italian at heart. He has lived in Italy twenty years and he has espoused their interests and tastes to such a point that he never washes his hands." But, as Bizet wrote, the Italians did not close museums, churches, country, or sky, and any one that appreciated the beautiful would always have something to ponder and admire.

"You can work better at Rome than at Paris. The more I go about, the more I pity the fools who have not known how to enjoy the happiness of being a pensioner of the Academy. I have noticed that the complainers have never done much. Halévy, Thomas, Gounod, Berlioz, Massé, have tears in their eyes when they speak of Rome. Leborne, Galibert, L. Cohen, Elwart, and others attribute their insignificance to time wasted, they say, at the Academy."

And yet Bizet had no illusions about the character of the judges, the sitters in the seats of the mighty. When he sent his first manuscript from Rome to show that he was diligent, the wise men in Paris found it too long,—an opinion that Bizet thought was not a strictly musical criticism: "It is only the opinion of five orthodox citizens who find

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it disagreeable to spend Sunday reading music instead of going into the country." Nor was he anxious about his second *envoi*, a work entitled "Vasco da Gama." It was a complicated score, and therefore hard to read: "A work of this importance should be studied at home, at leisure, and especially without the aid of a piano, if there is to be a fair judgment. But these gentlemen intrust the reading of manuscripts to a reader, it matters not whether he be good or bad. Is it possible to read at first sight a manuscript score? The music is played and only once, then the areopagus passes judgment on a young man who is equal, if not superior, to the majority of his judges. (I am speaking in general, not merely for myself.) Then this happens: either the judges do not understand, and in this case their negligence or wounded proper pride suggests a crushingly adverse opinion, or seduced by a certain form, a certain taste, they approve without knowing why. Inevitable result: no real appreciation, but an erroneous one, false or absurd, or all this at once. This is the truth, nothing but the truth, and what can you expect of those animals over there? Reber never says anything, Berlioz is away, Auber sleeps, and, alas! Carafa and Clapisson listen. There is only Thomas—and he is so lazy!"

The young Bizet did not change. It is the Bizet who in 1871 says frankly that he has little respect for Academies and none at all for the Legion of Honor. "These two institutions have not distinguished any one; on the contrary, they have been honored by superior men who have condescended to lend them the lustre of their names." No, Bizet did not care for "honors, dignities, titles." And in 1871 he wrote with delightful frankness about the wretched instruction of the Paris Conservatory. "Saint-Saëns, Guiraud, Massenet, I, and some others could rejuvenate the school that Mr. Auber has turned into a house which I cannot characterize decently because it is not decent. There is a singing teacher who is a most outrageous blackmailer. A certain Mr. Z. compels his pupils to take private lessons with him at ridiculous prices, and when the pupils cannot pay he takes their linen, jewels, personal effects, which Mrs. Z. sells to a dealer in second-hand clothes. Mr. Auber finds this good and proper. Teachers of this kind do not displease him, and, after all, why make a change? All this has gone on for a long time."

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Bizet was scarcely nineteen years old when he went to Rome. His letters to his mother are full of enthusiasm. He had no doubt concerning the future, but the letters are by no means egotistical, charged with egoism that a mother forgives and secretly admires. He described all that he saw. He gave final opinions with the delightful authority of youth. Stopping at Florence, he was saddened by the thought that not one man of talent, musician, poet, painter, dwelt there. "I am persuaded that the decadence of art follows political decadence." There was no greater painter, sculptor, and architect than Michael Angelo. All æsthetic questions were solved at once by young Bizet, but not in an unpleasant, bumptious manner. He wrote to his mother gossip about his comrades, descriptions of life in town and country. It seems that the Italian peasant of 1858 did not detest the French: "These people are susceptible to the slightest attention. For a cigar or two they will become your sworn friend. The women are often pretty, sometimes ugly, always dirty."

Writing an operetta, "Don Procopio," the young man did not easily find a libretto. He went from bookshop to bookshop and read at least 200 poems. In Italy of '58 they wrote librettos only for Verdi, Mercadante, and Pacini. The other composers put up with translations of French opera texts. For example, they would take one of Scribe's librettos, translate it into Italian, and sign it without changing a word.

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Often they did not change the title. Thus Scribe's "Le Domino Noir" was converted into "Il Domino Nero," and Scribe's name was not printed. Adam's "Brasseur de Preston" became "Il Liquorista di Preston," and the music was completely made over by Luigi Ricci.

Bizet took it into his head to visit an organ factory in Rome. He went to the leading one and asked to see an organ. The builder was greatly surprised and looked at him narrowly. He finally said: "I have no organs and I have not even the frames and wood to make them; but if you wish one, order it and pay in advance, and I'll buy the necessary tools." This organ builder had inherited the business from his father ten years before this and had never had the opportunity of making an organ for even $400. In the winter he played the flute in a theatre and sold tobacco. In summer he sold tobacco and rented carriages. Summer and winter he was in the national guard, and received for it $9 a year.

In some of the letters to his mother Bizet discussed the relative merits of the "great" musicians. Young as he was, he believed in the correspondence of arts. "All arts touch each other, or, rather, there is only one art. Whether one expresses his thought on the canvas, on marble, or on the stage, it matters little; the thought is always the same." He was convinced in 1858 that Mozart and Rossini were the two greatest musicians. "Admiring Beethoven and Meyerbeer with all my might, I feel that my nature leads me to love pure and spontaneously flowing art rather than dramatic passion." He was fond of Gounod, because Gounod was "the only man among the French musicians of that period who truly adored his art." (When Bizet wrote this, Gounod's "Faust" had not been performed.) In this letter he also wrote: "Up to this time I have wavered between Mozart and Beethoven, between Rossini and Meyerbeer. Now I know what it is necessary to

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adore. There are two kinds of genius,—that of nature and that purely mental. While I admire the latter immensely, the first has my full sympathy. And so I have the courage to prefer Raphael to Michael Angelo, Mozart to Beethoven and Rossini to Meyerbeer. I do not put some in the second rank to put the others in the first, for that would be absurd. With me, it is a matter of taste, and one order of ideas sways me more strongly than the other. When I see 'The Last Judgment,' when I hear the 'Eroica' or the fourth act of 'The Huguenots,' I am moved, surprised, and I have not enough eyes, ears, intelligence, to admire; but when I see the 'School at Athens,' 'The Dispute of the Holy Sacrament,' 'The Virgin of Foligno,' when I hear 'The Marriage of Figaro' or the second act of 'William Tell,' I am completely happy, I experience contentment, I am fully satisfied, I forget everything else."

Bizet did not then appreciate Verdi as he appreciated him in later years. In 1859 Verdi seemed to him a composer of great talent who lacked style, which is the essential quality of a great master. At the same time Bizet recognized and respected Verdi's overwhelming passion. "His passion is brutal, but it is better to be passionate in this manner than to lack passion. His music sometimes exasperates me; it never bores me." Rossini had, as Mozart, both elevation and style, and also the "motive." And to Bizet a "motive" was something more than an idea. Shortly before leaving Rome, he wrote that on the days of the sirocco he could not touch Mozart's operas; they affected his nerves, made him literally sick. Certain pages of Rossini had the same effect on him at the time of the sirocco. The music of Beethoven and Meyerbeer did not affect him thus. "As for Haydn, he has long put me to sleep, and this is true of old Grétry."

There was a time when Bizet thought of writing an ode-symphony, "Ulysses and Circe," just as he thought of writing a dramatic work



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based on Hoffmann's "Master Martin, the Cooper, and his Apprentices." The latter scheme, which might have brought out an opera not unlike "The Mastersingers" as far as a scenario was concerned, came to nothing. He was especially struck in Hoffmann's story by the possibilities in the scene of the vocal contest. Nor did the plan of writing music for a Homeric subject inspire him. He thought of a tragi-heroic-comical "Don Quixote." Homer was too much for him; he refused to let a composer arrange or disarrange his verses. So Bizet worked on his "Vasco da Gama" and planned a symphony which would be entitled "Rome, Venice, Florence, and Naples." The movements would be a first one, Rome; an andante, Venice; a scherzo, Florence; and a finale, Naples. As is well known, Bizet did leave behind him an orchestral suite entitled "Rome."

These early letters are charming both in spirit and in expression. They are affectionate, often loving, but never mawkish. There is no suggestion of a prig or a spoiled child. Even then Bizet had decided opinions of his own and a courage in maintaining them. It is easy to see by these letters that he was loved by his colleagues at Rome, although some could not understand his personal neatness. Bizet's character was always lovable. In later years he may have been brusque, even irritable when he was bored, but the testimony of all that knew him though slightly is to the effect that he was a singularly delightful and noble character.

The few letters of 1871 that are published in this volume are naturally more sombre. Bizet loved France, and his country had suffered cruelly from domestic as well as foreign foes. Yet here again we see the man of strong convictions, close friendships and faithful love, the composer of high ideals. He reproached his mother-in-law, the widow of the composer Halévy, for her injustice toward Wagner. "However, it is the lot of these great geniuses to be misunderstood by their contemporaries. Wagner is not my friend, and I have only a moderate esteem for him;



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but I cannot forget the immense joy this innovating genius has afforded me. The charm of this music is unspeakable, inexpressible. It is voluptuousness, tenderness, love! The Germans understand well that Wagner is one of their most solid columns. The German spirit of the nineteenth century is incarnated in this man. You should surely know how cruelly disdain affects an artist. Fortunately for Wagner he is endowed with such insolent pride that criticism cannot reach his heart —if he have a heart, which I doubt."

In these letters Bizet was seldom malicious with the sparkling, good-natured malice that is peculiarly French. Yet writing to his mother about the marriage of Faure, the singer, to Miss Lefebvre, he added: "You should know that a few days before my departure Miss Lefebvre said everything that was disagreeable about Faure to me. And now you will believe what women say!"

One more anecdote. Bizet wrote to Mrs. Halévy that he was once attacking before her husband the long-approved opera "La Dame Blanche." "I merely spoke the truth: 'It is a detestable opera, without talent, without ideas, without wit, without melodic invention, without anything that should be there. It's stupid, stupid, stupid!' Halévy, turning toward me with his sly smile, answered: 'Well, you are right. Its success is incomprehensible. The opera is worthless—but you should not say so.'"

And on this anecdote Bizet hung a theory, that in art of any kind talent brought success,—talent, not ideas. "The public understands ideas only later. . . . Auber, who had much talent and few ideas, was nearly always understood. Berlioz, who had genius, but no talent, was almost never understood. However remarkable in ideas a book may be, it will not be tolerated if it be badly written, while a mere trifle will be praised to the skies if its form be limpid and clear. Do not speak of science to a composer. That which you call 'learned' music is generally made badly. Mozart and Rossini had the most prodigious talent imaginable; when they had the inspiration, they created 'Don Giovanni,' 'The Magic Flute,' 'The Barber of Seville' (it's aged somewhat), 'William Tell'; but with talent alone they have created all these boresome symphonies, 'Semiramide,' nearly all of 'Otello,' etc.,

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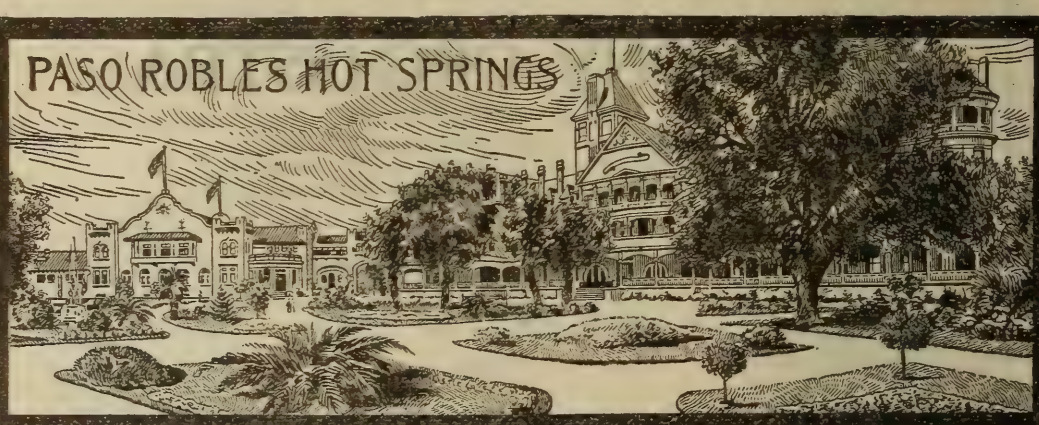
and the public has for a long time believed that these scores, which it no longer is willing to applaud, were the *ne plus ultra* of ideas."

There is as yet no satisfactory life of Bizet. Pigot's is only a collection of material, some of it to be rejected, which the future biographer may use. Letters by Bizet have been published in various magazines and brochures. It is a pity that his correspondence is not collected and annotated carefully. His letters are to be put by the side of Liszt's, von Bülow's, Tschaikowsky's.

The French have a habit of writing graceful introductory chapters, prefaces, and to this volume of Bizet's letters Mr. Louis Ganderax has contributed a long introduction which is delightful in sentiment and expression. He tells of Bizet's filial piety, which was a passion; of his natural inclination toward a clean life, although he was not priggish, not a prude, not a hide-bound ascetic or professional moralist; of his genius for making friends; of his shrewd observation in foreign towns; of his calm conviction that he would finally be illustrious; of Bizet as brave soldier and sane patriot during the Siege and the Commune. Mr. Ganderax draws a delicate and beautiful sketch of the maiden who became Bizet's wife, and speaks lovingly of the late Ludovic Halévy,* famous playwright, librettist, novelist, who was to have written the preface to these letters. "But he could not write it; he never will write it."

The *Mercure de France* of January 1 contains a singular article, a diatribe in fact against Bizet, written by Jean Marnold, a clock maker by profession, as I am told, and also a learned musician and an acute critic, a wild-eyed supporter of the ultra-modern French school. His article was provoked by the publication of this volume of letters.

* Ludovic Halévy died at Paris, May 7, 1908.



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Mr. Marnold cannot brook the success of "Carmen." He has for many years loathed "Carmen," "this famous opera comique, which delighted the old Emperor William," and set Nietzsche, the philosopher, a-raving. Mr. Marnold dwells on the latter's infatuation, having reference, of course, to the famous pamphlet, "The Case of Wagner," in which Nietzsche says extraordinary things about "Carmen." "How such a work perfects one! One becomes a 'masterpiece' one's self by its influence. And, really, I have appeared to myself every time I have heard 'Carmen' to be more of a philosopher, a better philosopher, than at other times. I have become so patient, so happy, so Indian, so sedate. . . . And, once more, I become a better man when this Bizet exhorts me. Also a better musician, a better auditor. . . . With Bizet's work one takes leave of the humid north and all the steam of the Wagnerian ideal." And Nietzsche, thus writing, invented his famous formula: "It is necessary to Mediterraneanize music."

Mr. Marnold, on the other hand, declares that no music is more "cityfied," more artificially cityfied and more conventionally civilized than this "pseudo-naturalistic masterpiece." Bizet, according to him, was a master in the art of popularizing, vulgarizing music. "Massenet ought to congratulate himself that death rid him of this dangerous competitor." The premature death of Bizet "served preciously the renown of the composer." What would not Bizet have accomplished, had he lived? Mr. Marnold answers sourly that at the age of Bizet's death Weber had written "Der Freischuetz" and "Euryanthe"; Debussy, his "Poems of Baudelaire," "Proses Lyriques," "Pelléas," and the "Nocturnes"; Schubert, six years younger, left behind him innumerable and innovating works. Bizet died, and "Carmen" and "L'Arlésienne" were all he had to show. And in these works Mr. Marnold sees only false pathos and the inspired sentimentality dear to Massenet. If Bizet had lived, Mr. Marnold believes he would still have anxiously sought to please the public.

Nor is Mr. Marnold at all pleased with the letters published recently. They show "an imprudent and perhaps rather presumptuous family piety." The letters would be insignificant were they signed by Bach, Beethoven, or Wagner. They do not show Bizet in an amiable light as a friend or in an estimable light as a critic. Mr. Marnold insists that the letters reveal a fresh and bumptious character; furthermore, he cannot understand Bizet's dislike of wine and gallantry, and he prefers the gentle Mozart subscribing to the old saying attributed to

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Martin Luther about the man that does not love wine, woman, and song. Nor will he forgive the young Bizet for likening Meyerbeer to Michael Angelo. "In publishing these letters they have played a shabby trick on Bizet's memory."

The article is a singular one, bitter, contemptuous, and it is worth reading to see how far prejudice will carry an uncommonly able critic.

No doubt Mr. Marnold, speaking of the sentimentalism in "Carmen," had in mind the duet between Don José and Micaela. This duet, the Toreador's song, and the aria of Micaela are the weaker portions of the work. In spite of them, "Carmen" will be performed for some years to come, and musicians, even the most fastidious, as well as the general public, will find pleasure in hearing Bizet's music.

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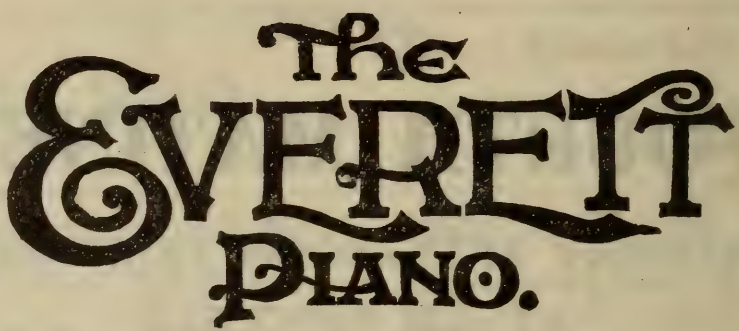
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Theodorowicz, J.
Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.
Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
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Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
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Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

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Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

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Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
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English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

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Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

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Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

Schuëcker, H.

Tympani.

Rettberg, A.
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I. Adagio maestoso; Allegro con fuoco.
II. Andante con moto.
III. Allegro vivace.

Saint-Saëns . . . Concerto, C minor, No. 4, for Pianoforte and Orchestra, Op. 44

I. Allegro moderato; Andante.
II. Allegro vivace; Andante.
III. Finale, Allegro.

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The pianoforte is a Weber.

NOTE.—As the DOORS WILL BE CLOSED during the performance of the first movement of the Symphony, which requires 25 MINUTES, patrons are urgently requested to be prompt in attendance.

There will be an intermission of ten minutes after the symphony.

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SYMPHONY IN B MINOR, OP. 24 IGNACE PADEREWSKI

(Born, November 6, 1860, at Kurilowka, in Podolia, a former province of Poland; now living at Morges, Switzerland.)

The following sketch of this symphony is based on information furnished by the composer.

The symphony Op. 24 is in three movements: I. Adagio maestoso; Allegro fuoco; II. Andante con moto; III. Allegro vivace.

The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed, and the parts were copied in December, 1908.

"The symphony is written as a patriotic tribute of the composer to his native country, and it was directly inspired by the fortieth anniversary of the revolution of 1863–64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form. It seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer endeavors to express the lyric nature of his race.

"In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem, and is peculiarly in memory of the revolution of 1863–64.

"In the opening of the movement is felt the spirit of social and political unrest which filled the country prior to the outbreak of the war,—the unrest of the young hot-heads, the youth of the nation, who longed for independence. Older heads, conservative age, counselled patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken. The anthem is treated not unlike a dirge; it appears in a subdued, sad mood.

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"The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders, and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint distant trumpet-calls,—the summons to war.

"Light-hearted, gay, and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous, and battling; yet, as the conflict progresses, it is gradually lost in the gloom of defeat, finally disappearing in an atmosphere of utter despair.

"Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher,—lamentations for the fatherland ascending to heaven.

"A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written."

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement. It will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, a set of three

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kettledrums, side-drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone, and the usual strings.

The tonitruone is an instrument of percussion which Mr. Paderewski himself invented. It gives the feeling of far-distant thunder in a way which cannot be accomplished with the bass drum.

Mr. PADEREWSKI studied at the Musical Institute, Warsaw (1872–78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzki. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902);* a Concerto for pianoforte and orchestra, Op. 17; a "Polish Fantasia," for pianoforte and orchestra, Op. 19; Violin Sonata, Op. 13; pianoforte pieces and songs. Among his latest compositions are a pianoforte sonata, Op. 21, and a set of Variations and Fugue for pianoforte, Op. 23. The latter work was performed for the first time in this

*The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer, Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.

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country by Mr. Sigismund Stojowski, a pupil of Mr. Paderewski, January 23, 1907, in New York.

Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895), and Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though the latter is an "appreciation" rather than a biography.

Mr. Paderewski has played at regular concerts of the Boston Symphony Orchestra in Boston: December 5, 1891 (Paderewski's Concerto in A minor—this was his first appearance in Boston; the concerto was played in Boston for the first time by Mrs. Julia Rive-King at a Boston Symphony Orchestra Concert, March 14, 1891, and this was the first performance in the United States); January 28, 1893 (Paderewski's Concerto in A minor); December 23, 1899 (Beethoven's Concerto, No. 5, in E-flat major); April 22, 1905 (Chopin's Concerto, No. 2, in F minor); November 16, 1907 (Rubinstein's Concerto in D minor).

He has played here at a concert of the Symphony Orchestra of New York, December 9, 1891 (Rubinstein's Concerto in D minor and Liszt's Hungarian Fantasia). At a concert for the benefit of members of the Boston Symphony Orchestra, March 2, 1892, he played Schumann's Concerto and Liszt's Hungarian Fantasia. At his own concert with the Boston Symphony Orchestra, November 19, 1895, he played Chopin's Concerto, No. 2, in F minor, and his own Polish Fantasia. At a concert of the Boston Symphony Orchestra, January 5, 1896, for the benefit of the family of E. Goldstein, he played his own Polish Fantasia and solo pieces by Liszt and Chopin. At concerts in aid of the Pension Fund of the Boston Symphony Orchestra, April 30, 1905, he played Beethoven's Concerto in E-flat, No. 5, and Chopin's Ballade in A-flat major, Mazurka in B minor, Étude in G-flat major, and Polonaise in A-flat major; and on December 29, 1907, when he played Beethoven's Concerto in E-flat major, pieces by Chopin, etc.

He played in Boston with the Kneisel Quartet, March 30, 1896, Beethoven's Trio in B-flat major and Brahms's Pianoforte Quartet in A major. He also played with the Adamowskis a quartet by Brahms, as some say on February 26, 1892, but newspapers of that month said nothing about the concert. I have been unable to verify this date.

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1892, February 23, 24, 25, 27, March 22.
1893, January 4, 12, 21, February 11, March 23, April 1.
1895, November 23, 30.
1896, April 4.
1899, December 27, 30.
1902, February 19, March 3.
1905, April 1.
1907, November 5, when he played his Variations and Fugue for the first time in Boston; December 21, when he played his Sonata in E-flat minor for the first time in Boston.
1909, February 6.

Grove's "Dictionary of Music and Musicians" (revised edition, Vol. IV., 1908) states that the Sarrusophone was designed in 1863, by Sarrus, a bandmaster in the French army.

In "Organographie" by the Comte Ad. de Pontécoulant, the sarrusophone is mentioned. Now the second volume of "Organographie" was published in 1859. De Pontécoulant says (p. 513): "Gautrot, striving to counterbalance the success and the vogue of the saxophone, thought to produce a huge imitation named the sarrusophone.

The inaccuracy in Grove's Dictionary is only one of many. The statement in "Organographie" is not strictly accurate.

As a matter of fact, the family of sarrusophones was invented by Sarrus, the bandmaster of the 13th (not 32d, as stated by Riemann) French regiment of the line. The patent is dated June 9, 1856.

The idea of Sarrus came from futile experiments made by Triebert, who endeavored to apply the principles of Boehm to oboes and bassoons. Triebert's experiments were futile because they took away from the instruments their distinctive character. Sarrus thought of constructing a family of brass instruments with a conical bore, played with a double reed, and with lateral holes of large diameter, pierced

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at regular intervals and controlled by keys. These holes, he thought, would diminish the length of the column of air in such a manner that he would obtain a series of fundamental sounds of sure intonation and of a franker timbre and more equalized tones than could then be obtained from the oboe family. Gautrot, a Parisian manufacturer of instruments, realized the idea of Sarrus, and he gave to the family the name Sarrusophone.

The family consisted of the soprano in E-flat, the soprano in B-flat, the contralto in E-flat, the tenor in B-flat, the baritone in E-flat, the bass in B-flat, the contra, or double-bass in E-flat, and the contra-bassoon in B-flat. The double-bass was the one that survived.

"The double-bass sarrusophone has a compass of three octaves. The first is the best; the second and third leave much to be desired in pure intonation and equality of tone." So says Pierre. For a table of the compasses of the different members of the family in relation with the keyboard of the pianoforte see the table on pp. 26, 27, of "Le Matériel Sonore des Orchestres de Symphonie, d'Harmonie, et de Fanfares" by Victor Mahillon (Brussels, 1897).

The story is still current that the ordinary double-bassoon was introduced into France in 1800 for the performance of Haydn's "Creation." In a pamphlet about the serpent, published in 1804, it is said that it replaced advantageously the double-bassoon with its "dull and crying" tones, the double-bassoon "employed by the English." Nevertheless, this despised instrument was heard in the performance of Isouard's "Aladin" produced at Paris in 1822. Constant Pierre says that thereafter, up to 1863, when the Société des Concerts du Conservatoire secured the only double-bassoon that had been made in France, the double-bassoon was replaced by the ophicleide, when the part written could not be suppressed. "It is only in recent years that French composers have used the double-bassoon and parts written for it have been performed on the instrument lent by the Société. Ambroise Thomas, C. Saint-Saëns, Reyer, and Massenet used it in 'Françoise de Rimini' (1882), 'Henri VIII.' (1883), 'Sigurd' (1884), and 'Le Cid' (1885)." For the double-bassoon offered few resources. Its tonal emission was slow, and the intonation left much to be desired. The instruments were old German ones more or less modified, but with borings and mechanism that were not conceived on rational principles. Many of these instruments were made before the reform in pitch, and the changes necessary to lower the pitch added to the inherent faults.

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Your country has produced some excellent pianofortes, and I do not wish to seem to say anything derogatory of any of them, but my personal preference among the great makes decidedly favors the Weber.

Yours very truly,

Victor Maurel

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Eugène Jancourt, music captain of the Fifth Subdivision of The National Guard of France (1867–1870), thought of substituting a double-bass sarrusophone in E-flat for a double-bassoon, and he intrusted the playing of it to Mr. Coyon, a bassoonist and author of a method for the bassoon, and later to Eugène Bourdeau, first bassoon at the Opéra-Comique. This instrument was given by Mr. Jancourt to the Museum of the Conservatory of Music. Some years later Clément Broutin, *prix de Rome* in 1878, bought several sarrusophones for the military band at Roubaix.

Camille Saint-Saëns was the first composer who thought of substituting a sarrusophone for a double-bassoon in an operatic orchestra. His score of "Les Noces de Prométhée," which won a prize at the Paris Exposition of 1867, contained a part for the double-bassoon. Unfortunately, he found it difficult to obtain the latter instrument. He therefore used a sarrusophone. Later he had a sarrusophone constructed at his own expense, and gave it to the Opera House at Lyons for the performances of his opera "Étienne Marcel" in 1879. He had another made, and offered it to a musician in Paris, who used it in the performance of excerpts from "Samson et Dalila," "The Creation," the fifth and ninth symphonies of Beethoven, fragments of "Étienne Marcel" at concerts at the Châtelet and those led by Pasdeloup, and in the performance of "Étienne Marcel" at the Théâtre du Château-d'Eau in 1884. Nevertheless, Saint-Saëns did not write a part expressly for this instrument in his scores, for the reason that the sarrusophone was not in general use. At the Opéra he was obliged to accept a double-bassoon of wood for his "Henri VIII.," also for "Ascanio." For a long time he was the only French composer that appreciated the value of the sarrusophone, which was so ignored that it was not even referred to in any review of a performance of his works. The symphonic orchestras of the Châtelet and the Cirque des Champs-Élysées in 1890 had neither a double-bassoon nor a double-bass sarrusophone. No one in France was then manufacturing the former, and no orchestral musician had any motive to learn thoroughly the latter.

In 1888 Mr. Constant Pierre made a determined effort to determine the orchestral value of the double-bass sarrusophone. He put the instrument into the hands of Mr. Roger Leruste, to whom was awarded the first prize for bassoon playing at the Conservatory in 1887. When they were satisfied that tonal emission was easy, that the instrument could be played *piano* and that tones could be played *legato* or detached, they invited the attention of composers. Jules Massenet was then orchestrating his opera "Esclarmonde." He had hesitated to write a

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part for the double-bassoon, and he accepted gladly the sarrusophone. Other composers who saw the advantages of the latter instrument and wrote parts for it were Paul Vidal, Gabriel Marty, the Hillemacher Brothers, Gustave Chapentier, and Xavier Leroux.

"Esclarmonde" was produced at the Opéra-Comique, Paris, May 14, 1889. A critic then said that Massenet had added two instruments to the orchestra, the sarrusophone and the high-pitched voice of Miss Sibyl Sanderson. As the sarrusophone was employed in the fortissimo passages, it was accused of being chiefly responsible for the "noise." Nothing was said against the instrument when Vidal introduced it into his oratorio "Saint-Georges," and, when it was heard in the concert suite taken from "Esclarmonde,"* there was no objection; on the contrary, it was appreciated

The score of the opera "Esclarmonde," not the Suite, indicates a double-bassoon, because, as Mr. Pierre states, Massenet, when he was scoring, could not have had in view an instrument so little used, and "it was useless for him to submit it to the stupid notation by which all the instruments of a military band, even the double-basses, are in the key of G, which would have disturbed performances in cities where there was no sarrusophone in E-flat."

In preparing this note on sarrusophones, I have used freely Constant Pierre's "La Facteur Instrumentale à l'Exposition Universelle de 1889" (Paris, 1890).

*This suite was played in Boston at a concert of the Boston Symphony Orchestra, October 27, 1900. The first performance in Boston was at a concert for the benefit of the members of the Boston Symphony Orchestra, Mr. Nikisch conductor, March 2, 1892. The soloists were Mrs. Julie Wyman, Mr. Paderewski, and Mr. Schroeder.

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Camille Saint-Saëns

(Born at Paris on October 9, 1835; now living there.)

This concerto was composed in 1875 and published in 1877. The composer played the pianoforte part with orchestra at the Châtelet, Paris, October 31, 1875. It was in 1875 that his symphonic poem "Danse Macabre" was first performed (March 24 at the Châtelet, Paris); also the pianoforte quartet in B-flat (Salle Pleyel, Paris, March 6). Six "Mélodies Persanes" ("La Brise," "La Splendeur Vide," "La Solitaire," "Au Cimetière," and "Tournoiement") were published.

The concerto was played in Boston for the first time at a concert of the Harvard Musical Association, February 14, 1878. Mr. John A. Preston was the pianist. The concerto has been played in Boston at concerts of the Boston Symphony Orchestra by Mme. Madeline Schiller, February 25, 1882; Mr. Carl Stasny, October 22, 1892; Mme. Bloomfield-Zeisler, March 5, 1898.

In its structure there is a departure from the traditional form, as in other pianoforte concertos by Saint-Saëns. The work begins with a sort of free prelude, Allegro moderato, C minor, 4-4. A theme of eight measures is given out alternately by the orchestra and the pianoforte; it is treated now contrapuntally, now in free preluding fashion, somewhat after the manner of a cadenza. A French critic, Mr. Georges Servières, speaks of this dialogue between pianoforte and orchestra "in the style of Beethoven." This species of introduction leads to the main body of the movement, an Andante in A-flat major, 4-4. There are soft and mysterious harmonies for orchestra with flowing arpeggios for the pianoforte. The chief theme, a simple melody, is developed at some length and enriched with varied ornamental work.

The second movement, Allegro vivace, C minor, 2-4 (6-8), begins with a lively scherzando. The theme of the prelude to the first movement reappears in a faster tempo. Mr. Apthorp says of this movement, it "shows the composer in a vein which he has cultivated with great success, and in a style that can be traced to two very different influences—to that of Mendelssohn, on the one hand, and that of Berlioz, on the other. By combining in this way two utterly different ways

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of giving musical expression to the same mood (Mendelssohn's and Berlioz's), Saint-Saëns has here, as in several other compositions of his, succeeded in producing a style of light, tricksy writing that is very individual and thoroughly his own, borrowed as its component elements may be." There is a short Andante, C minor, 4-4, with reminiscences of the first movement. This leads to the Finale, Allegro, C major, 3-4. A theme that has the character of a folk-song is developed energetically and brilliantly somewhat after the manner of the rondo.

The concerto, dedicated to "Mr. Anton Door,* Professor of the Vienna Conservatory," is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings, and solo pianoforte.

ENTR'ACTE.

AN ANCIENT ORACLE.

(From *The Daily Telegraph*, London, January 23, 1909.)

It is a pretty old story that times are changed. All who are young enough to remember their Latin grammar will call to mind the saw about times changing, and we with them. But this, if true at all, can surely refer only to individual atoms, and not to the big things composed of these atoms. If for things we substitute opinions, the result is the same, and we come round to another wise saw which has reference to history repeating itself.

*Anton Door, pianist, was born at Vienna, June 20, 1833. He was a pupil of Carl Czerny and Simon Sechter. He began to give concerts in 1850, first in Germany, later with Ludwig Strauss, violinist, in Italy. In 1856–57, he gave concerts in Scandinavia, and at Stockholm was made court pianist and a member of the Royal Academy. In 1877 he made a tour with Sarasate through Austria and Hungary, and afterward he played with great success in Germany and the Netherlands. For ten years he taught the pianoforte at the Moscow Conservatory, but in 1869 he was appointed professor at the Conservatory of the Society of Friends of Music at Vienna. He retired when Emil Sauer was appointed "master school teacher" (1901).

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History certainly does repeat itself, whether it be musical history or other. Since music began the "new," that is, the progressive composer has been worried to death, metaphorically speaking, by the critics, and his work has been torn to pieces and, as it were, thrown to the dogs. Nevertheless, it goes on living, in spite of its rending, in spite of the critics. For, with all due deference to the august body whose business it is to sit in judgment, it is Time, and not they, which decides the fate of musical and other art works. In this respect Time has never changed.

Somewhere about the reign of George IV. there lived a versatile M.D., a graduate of Glasgow, but an old Etonian, named William Kitchiner, among whose literary remains are two volumes, respectively entitled "The Cook's Oracle: The Art of Invigorating Life," and "The Traveller's Oracle; or, Maxims for Locomotion." It is of the latter I would write, though it does not look a promising subject for an article on a musical theme. But whatever Kitchiner's knowledge of medicine, to say nothing of coal, from which he derived his income, he certainly was a musician. For intermingled with his hints to travellers for preserving their health, his estimates of the expenses of travelling on foot, on horseback, in stages, in post-chaises, and in private carriages, are a number of songs composed with some skill, but not much originality, by the worthy M.D., whose motto was, "Mirth and motion prolong life." And a very good motto, too.

One portion of "The Traveller's Oracle" may be regarded almost as a foreshadowing of Berlioz's delicious "Soirées de l'Orchestre," a book far too little read in these days, the more's the pity. The doctor pitches the tale of one Sandy McSiller, who on arrival at a Border inn demanded bed and board. The former was promised him by the innkeeper, but, alas! the whole of the food in the inn had been commandered by a certain Major Sharp and a friend. These latter gentlemen, however, received McSiller with all the politeness possible at

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their own table, and opened their meal with the toast "Here's a health to all those that we love."

The evening sped merrily along its appointed way, songs from the different members of the party being abundant; and, as time passed and the generous wine flowed freely, quoth the Major: "Come, waiter, come, bring some Welcome glasses, none of your Acorn glasses: bring us some manly, Old English half-pint bumpers, and let us have a Magnum of Warm Heart." (On this there follows an elaborate receipt for preparing this "delicious drink," which seems to have been a patent concoction of the Doctor's invention. It is too long to reproduce, but the beverage certainly was not of the temperance order.) Before McSiller had arrived at the pitch of jollification requisite for the performance of the songs demanded of him by the company, there arose a wordy discussion on music in general. In this the Major's friend, a nameless captain, laid it down as an argument that "a Plain Ballad was not only the delight of his ear, but was also the chef d'œuvre of singing." He proceeded then to explain that "from its simplicity it is apparently easy enough, however, to warble a ballad with graceful expression, as we hear it from Braham or Sinclair, requires quite as much judgment and as attentive consideration of every Note and every Syllable, as it does to execute the most intricate Bravura. The former is an appeal to the heart, the latter merely plays about the ear, and seldom excites any sensation beyond.

> "I like the plain Song without vain repetitions,
> Soft Cadences, Graces, or running divisions;
> I love 'Auld Lang Syne' and sweet 'Gra Machree Molly,'
> So strike up the Jorum to chase Melancholy."

Now, are the Captain's sentiments and his thesis very different from those which are in vogue to-day. Has time changed in this respect?

Up rose the Major and spoke in a manner that showed even more convincingly that Time changes little, and we even less, if we examine ourselves truly. "My dear Captain," said he, "People are prone to admire most what they understand least. It is one of the most unreasonable affectations that Mr. John Bull's arbiters of fashion have ever insisted upon that worthy person's submitting to. However, arbitrary fashion, from whose imperative decree there is no appeal, has pronounced it to be extremely genteel to sing Italian songs, and to be seen at the Italian Opera!" (Has Time changed?) "But—

> "To be sure
> I'm not a connoisseur,
> Arrah, will you now be aisy?
> I don't the Uproar know at all,
> And then I have not heard them squall,
> From Mingotti to Marchesi,
> Who pretty well have sucked the pence,
> And sold the English Sound for Sense,
> The soft John Bull to take by the Ears,
> To whom this Babel proves the music of the Spheres.
> Astonish'd, John cries, Bravo! Encore!
> And swears all English Music's a vile bore."

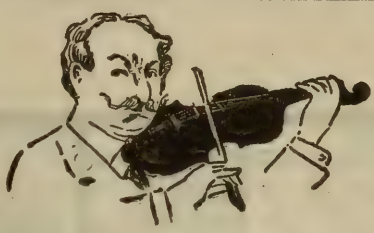
To this the Captain replied vigorously that "the furious admiration with which would-be-thought polite people pretend to listen to foreign music is a piece of silly affectation—yet Vanity seems to pre-

vail even over the very sense of Pleasure, and the Italian Opera is more frequented by people of fashion than any other public diversion, who, to avoid the imputation of want of taste, submit to some hours of painful attendance on it every week. But the most outrageous Fanatico per la Musica will not venture to impeach his understanding by pretending that his ears have ever been half so filled with pleasure by any Oltramontani Queen of Quavers, as they have by our mellifluous native Warblers, Crouch, Jordan, Billington, Bland, Stephens, Carew, Povey, etc., or our matchless Champion of Song, Mr. Braham.

"Italian music, sweet because 'tis dear;
Their Vanity is tickl'd, not their ear;
Their tastes would lessen if the prices fell,
And Shakespeare's wretched stuff do quite as well."

As a final utterance the gallant Captain clinched matters in this wise: "Of the late importation of the unaccountable assemblage of unconcatenated Discords and Hobgoblin Dramas from Germany, while we have such universally esteemed musicians as The Father of English Harmony, our Orpheus Anglicus, William Shield, T. Cook, J. Braham, &c.—to use the gentlest terms, I must say, I wish to see it as unpopular as it is unpatriotic. Let it not be again said that our Excellent English Musicians, who are ornaments to our country, are less patronized, and that double and treble price is paid to Foreign Artists of Inferior Talents." Again, Has Time changed? Let us hope it is at least changing, and that some portions of our musical history will refrain from repeating themselves.

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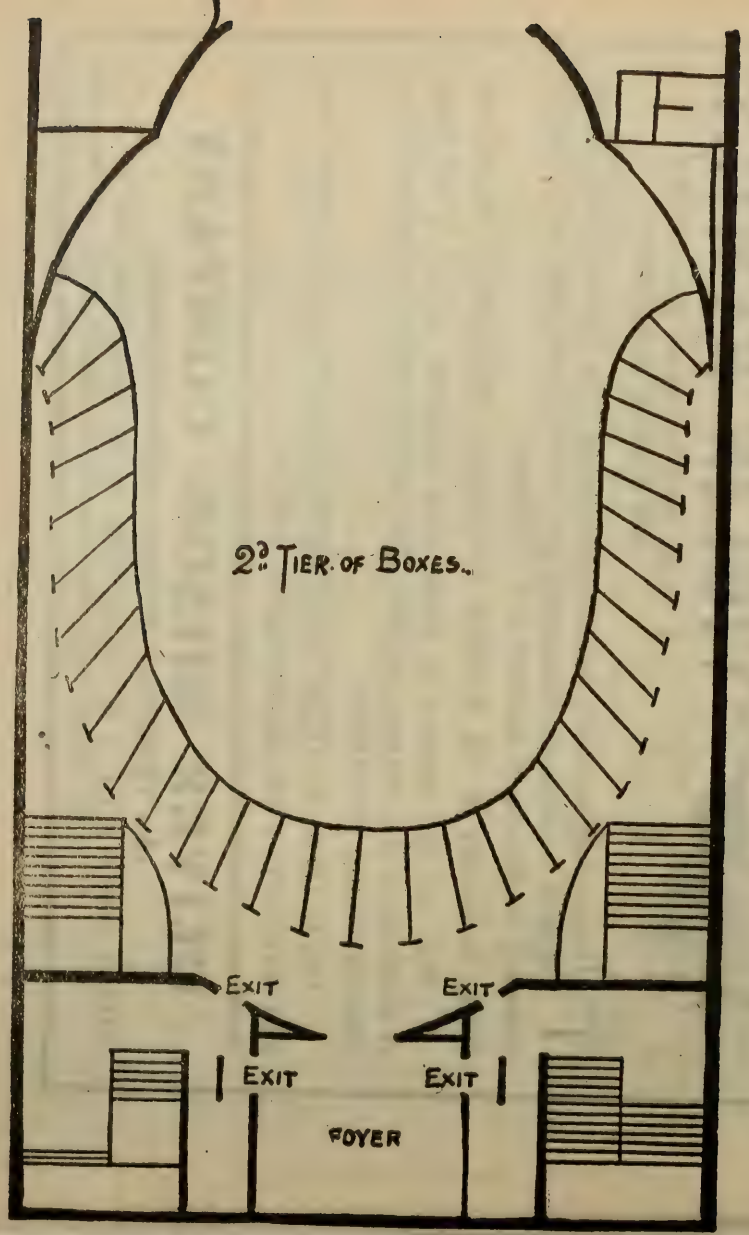
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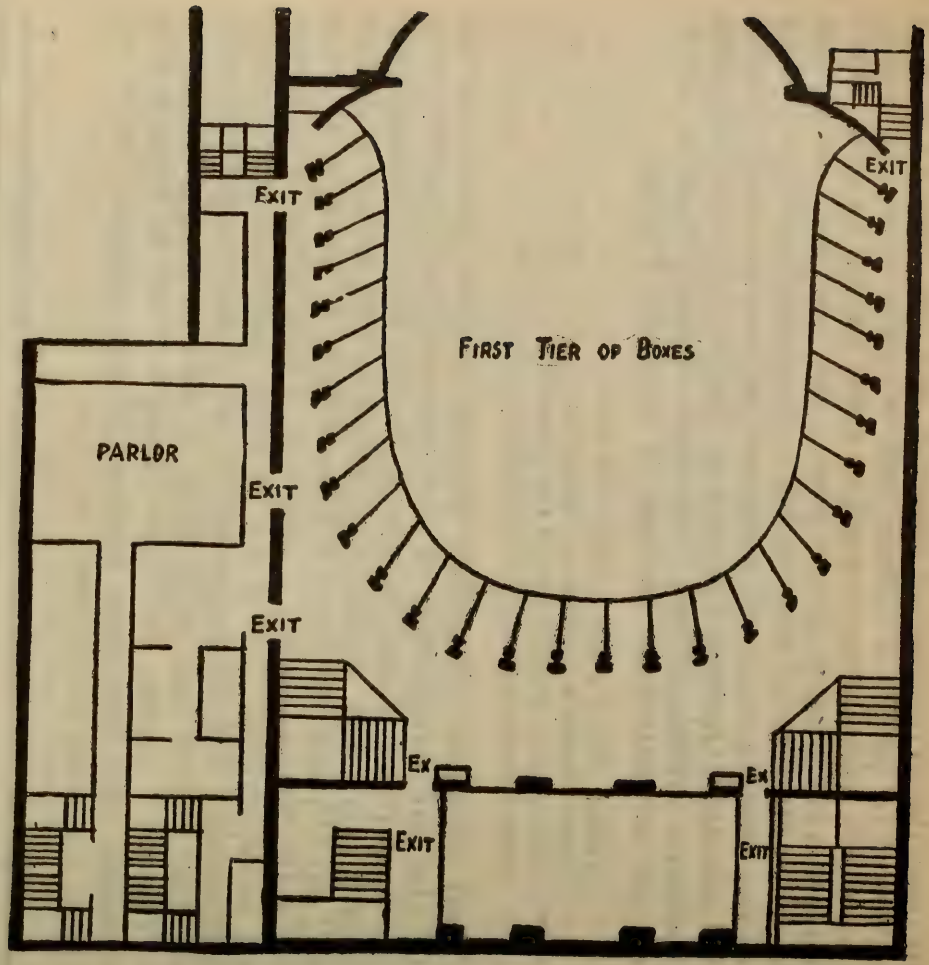
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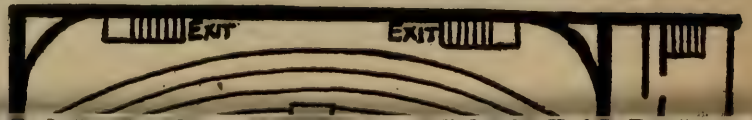
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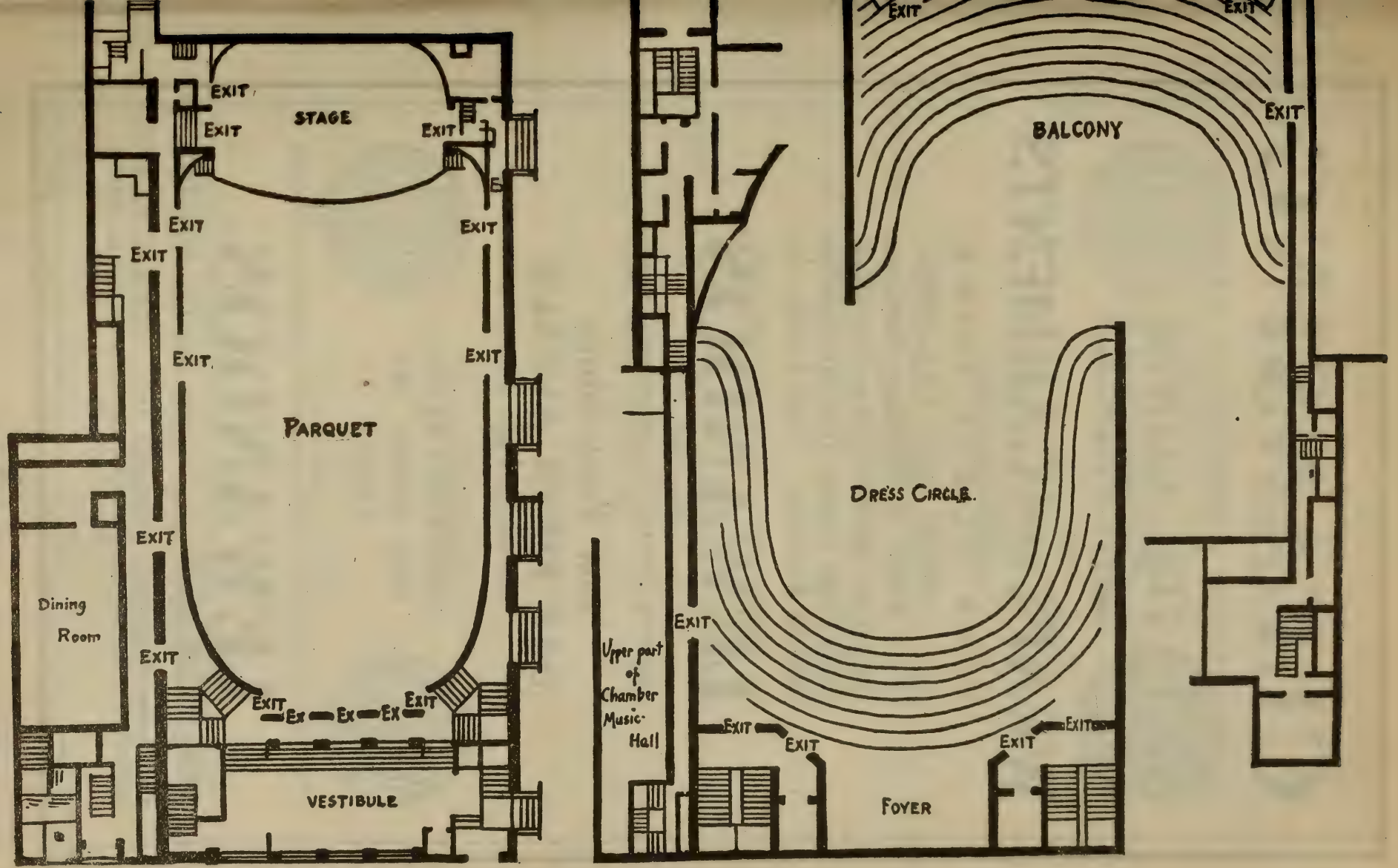
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PROGRAMME.

Paderewski Symphony in B minor, Op. 24

I. Adagio maestoso; Allegro con fuoco.
II. Andante con moto.
III. Allegro vivace.

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

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Mr. PADEREWSKI.

The pianoforte is a Weber.

NOTE.—As the DOORS WILL BE CLOSED during the performance of the first movement of the Symphony, which requires 25 MINUTES, patrons are urgently requested to be prompt in attendance.

There will be an intermission of ten minutes after the symphony.

Symphony in B minor, Op. 24 Ignace Paderewski

(Born, November 6, 1860, at Kurilowka, in Podolia, a former province of Poland; now living at Morges, Switzerland.)

The following sketch of this symphony is based on information furnished by the composer.

The symphony Op. 24 is in three movements: I. Adagio maestoso; Allegro fuoco; II. Andante con moto; III. Allegro vivace.

The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed, and the parts were copied in December, 1908.

"The symphony is written as a patriotic tribute of the composer to his native country, and it was directly inspired by the fortieth anniversary of the revolution of 1863–64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form. It seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer endeavors to express the lyric nature of his race.

"In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem, and is peculiarly in memory of the revolution of 1863–64.

"In the opening of the movement is felt the spirit of social and political unrest which filled the country prior to the outbreak of the war,—the unrest of the young hot-heads, the youth of the nation, who longed for independence. Older heads, conservative age, counselled patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken. The anthem is treated not unlike a dirge; it appears in a subdued, sad mood.

"The youth refuse to listen. The atmosphere of restlessness subdues the remonstrances of the elders, and the spark of revolution ignites with the appearance of the second theme, a theme of brilliant chivalric character, which has been heralded by faint distant trumpet-calls,—the summons to war.

"Light-hearted, gay, and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy coloring, express the weight and over-

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whelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous, and battling; yet, as the conflict progresses, it is gradually lost in the gloom of defeat, finally disappearing in an atmosphere of utter despair.

"Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher,—lamentations for the fatherland ascending to heaven.

"A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written."

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement. It will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, a set of three kettle-drums, side-drum, cymbals, triangle, tam-tam, tambour de basque, tonitruone, and the usual strings.

The tonitruone is an instrument of percussion which Mr. Paderewski himself invented. It gives the feeling of far-distant thunder in a way which cannot be accomplished with the bass drum.

Concerto No. 5, E-flat, for Pianoforte and Orchestra, Op. 73.

Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81*a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

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The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allegemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remarkably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies† a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's *Thalia* gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement.

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 to 1821, when he settled at Dessau, where he died.

† The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."



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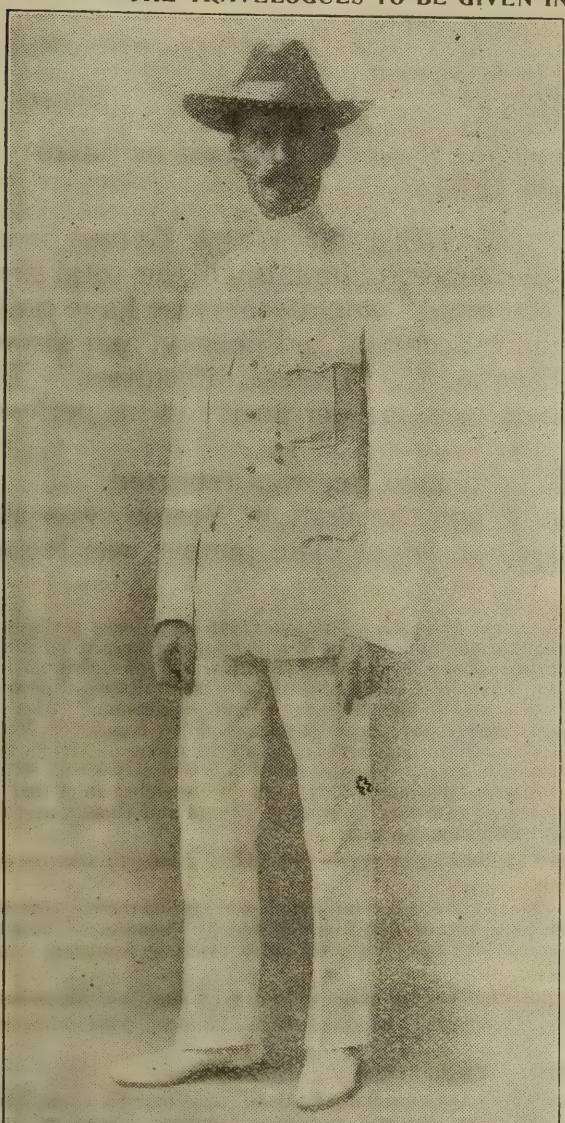
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"The trills of Miss Sessi* and Mr. Siboni† and Mayseder's Variations on the March from 'Aline'‡ were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. Ouverture *Cartellieri* §
2. Raphael's "Queen of Sheba doing Homage to King Solomon."
3. Scene and Aria from "Adelasia ed Aleramo" *Mayr* ‖
 (Sung by Ther. Sessi, her first appearance.)
4. Grand New Concerto for Pianoforte, dedicated to Archduke Rudolph by *Louis van Beethoven*, played by *Carl Cserny* (*sic*).
5. Pousson's "Esther Fainting before King Ahasuerus."
6. Aria from "Debora e Sisara" *Guglielmi* ¶
 (Sung by Mr. Siboni.)
7. Variations for Violin on the March from "Aline," *Maiseder* (*sic*).
 (Played by Mayseder.)
8. Duet from "Adelasia ed Aleramo" *Mayr*
 (Sung by Sessi and Siboni.)
9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.**

* There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

† Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

‡ Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

§ Casimir Anton Cartellieri (1772–1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen

‖ "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

¶ "Debora e Sisara," oratorio (1794), by Pietro Guglielmi (1727 (?) –1804).

** Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

The concerto was called the "Emperor," no doubt, "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The first movement, Allegro, in E-flat, 4-4, opens with a strong chord for full orchestra, which is followed by a cadenza for the solo instrument.

The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he

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preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beethoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1901 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the pianoforte with vigor and in a finished manner." When Beethoven, about seventeen years old, met Mozart, he complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an ilustrious pianist, was unfamiliar with the fine shadings in the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive—in a word he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played "with astounding cleverness in the

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fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep, melancholy feeling that thrilled me."

Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his master (1800–1805) that no one rivalled him in the swiftness of his scales in double trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule, he played his compositions most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and, as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that some of them came to us through the speech of several, and that in some instances the original speech was the recollection of a man who heard Beethoven years before he was questioned about him. Some years ago, in Boston, Mr. Busoni was praised by certain persons for his delicacy; by others he was reproached for his violence. And which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technic of the composer-pianist is inadequate. Thus Brahms—I speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer of God never errs," which in Mark Twain's story passed as beautiful until some one had the boldness to ask, "What is the chronometer of God?"



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If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: "He is an interesting pianist, but he should not attempt to play Beethoven: he had better stick to Chopin or Liszt"?

Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by H. E. Krehbiel (New York, 1905):—

"It has always been known that the greatest pianoforte players were also the greatest composers; but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch;*—what does that mean? Nothing. When the true pianoforte virtuosi played, it was always something homogeneous, an entity; it could be transcribed and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing!" (1814.)

'Candidly I am not a friend of *Allegri di bravura* and such, since they do nothing but promote mechanism."

"The great pianists have nothing but technique and affectation." (1817.)

"As a rule, in the case of these gentlemen [pianoforte virtuosi] all reason and feeling are generally lost in the nimbleness of their fingers."

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"You will have to play a long time yet before you realize that you cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With respect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method, which quickly makes *musicians*, and that, after all, is one of the first objects of art."

"Always place the hands at the keyboard so that the fingers cannot be raised higher than it is necessary; only in this way is it possible to produce a singing tone."

"The solo sonatas [Op. 109–111?] are perhaps the best, but also the last music that I composed for the pianoforte. It is and always will be an unsatisfactory instrument. I shall hereafter follow the example of my grand master, Handel, and write every year only an oratorio and a concerto for some string or wind instrument, provided I shall have finished my tenth symphony (C minor) and Requiem."

"God knows why it is that my pianoforte music always makes the worst impression on me, especially when it is played badly."

Having heard Mozart's Concerto in C minor at a concert, he exclaimed to his companion: "Cramer, Cramer, we shall never he able to compose anything like that!"

ENTR'ACTE.

HECTOR BERLIOZ AS CRITIC.

BY PHILIP HALE.

Studying Berlioz, the music critic, as revealed to the world by Mr. Boschot in his entertaining volumes,* we have seen the composer criticising at times with a view to his own interests; criticising the compositions or performances of others to produce his own works, or to gain for himself certain positions; bitter against singers, alternately amiable and disagreeable toward managers, in the hope of maintaining Marie Recio, the *fausse maigre*, born Martin, in a subordinate position at the Opéra. Thus did Berlioz show himself human; that is, weak. Yet as a critic he wielded a mighty influence for good.

His courage, which approached recklessness, was proverbial. His honesty, even when he praised Meyerbeer, poor Miss Bertin's opera, and Miss Recio's figure, face, and voice, was not questioned by those who knew him. He was not the only one who found admirable pages in "The Huguenots," which still remains a work that may well command

* Adolphe Boschot's "La Jeunesse d'un Romantique" (Paris, 1906) and "Un Romantique sous Louis Philippe" (Paris, 1908).

respect and admiration for certain pages; he was discriminative in his eulogy of "Esmeralda," for he pointed out faults and recommended improvements. He was infatuated with Marie and he married her after the death of his first wife, whose last years were years of bodily fatness, drunkenness and maniacal jealousy. Read carefully his comments on Marie's singing, and you will not find extravagant commendation. The worst that may be said about his treatment of her as a singer is that he probably paid her more attention than he would have done, had he not been personally interested in her. That he obtained a position for her is not injurious to his reputation as a critic.

It seems to me that Mr. Boschot in his desire to write the one authoritative life of Berlioz, and to bring him as a man clearly before the readers of to-day, has dwelt almost amorously on matters of insignificant detail. Let Mr. Boschot, who, it should be remembered, is a warm admirer of Berlioz, the genius, do his worst. Berlioz still remains the most vivid, the most brilliant of music critics, and for many years in the face of apathy and discouragement he fought valiantly, desperately for the best music and for general appreciation of this music.

That he included his own music among the best showed his perspicacity. To-day he must be fairly ranked among the few great ones of the nineteenth century who expressed their emotions and their views of life and art in music. The best of his compositions are still among the world's choicest treasures. The most modern orchestration is derived from him. His influence is felt wherever man clothes his musical thought in orchestral dress.



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The career of Berlioz as a critic may serve as a text for the discussion of musical criticism in general. There are questions that are often asked: Should not a critic be a thoroughly trained musician, a composer or the master of an instrument or of the voice? Should he be a partisan? Should not his first aim be to educate the public? Should he be young or old? Should he be intimate with musicians or should he keep aloof from them?

Berlioz was an extraordinary man, a genius, a creator as well as a translator into music, but in the narrow meaning of the word he was not an accomplished musician. His early training amounted to nothing. At the Conservatory he shocked his teachers by his contempt for counterpoint and his heterodoxy. No doubt graduates from the conservatory in Boston are better grounded in harmony. He played as an amateur on the guitar. He was not a violinist or a pianist. He could not have supported himself by playing any orchestral instrument. He was not a "natural singer," nor did he study the art of singing.

In his criticisms, therefore, there is as a rule a lack of technical analysis, but the display of the higher qualities that made him great as a composer, musical instinct, sense of color, abhorrence of platitudes, sympathy with that which was nobly antique or passionately romantic, towering imagination, also distinguished him as a critic from others who were concerned only with the letter of the law.

Baudelaire stoutly insisted that a critic worthy the name must be a partisan; that his own theories and beliefs must shape his articles in which he comments on the works of others. Berlioz was certainly a partisan in that he joined the romanticists. His romanticism was elastic: it included the tragedies of Gluck and the symphonies of Beethoven, the operas of Spontini and those of Weber. He was a partisan in this: he was not interested in music that did not appeal to him, even though the structure of that music was flawless.

Père Tournemine remarked shrewdly that a man admires in an author only those qualities which have the germ or the root in himself. Sainte-Beuve, quoting this saying, added that there is a relative degree to which a mind raises itself; this mind cannot go higher, and, having attained this degree, it judges as best it can.

Berlioz was not unique as a critic because he was a composer, but in spite of his creative faculty. Whenever he judged solely as a composer, he said strange things, as other composers before and after him. Read Weber's articles on Beethoven's symphonies,—how inferior in judgment and in sympathy to those written by E. T. A. Hoffmann, who, as a composer, is known only to the antiquarian. There are Spohr's singular views of Beethoven's music. Beethoven himself expressed singular opinions concerning his contemporaries.

If Schumann saw the genius of Chopin, he also saw true swans in certain German geese. How often he praised to the skies composers whose very names are now unfamiliar! How bourgeois, how narrow was Mendelssohn in his estimates! And did not Tschaikowsky, Brahms, Grieg, express themselves at times to the wonder, if not the consternation, of their admirers? Has not Debussy spoken as a madman beating a drum?

A teacher is not qualified for general criticism because he is a teacher. If he be a teacher of the piano, he is interested first of all in matters of mechanism, in the "method" of the pianist that appears before him for judgment. He has his own ideas. Woe to the virtuoso who succeeds in spite of them! In like manner the singing teacher is concerned with the tonal emission, the manner of breathing, points of mechanism, rather than with the interpretation of the poet's sentiment which the composer emphasized or put as a precious stone in a fit setting.

The critic as teacher may write well about the mechanical merits of a performance, but it will be hard for him to judge without prejudice, to take a broad view, to sympathize with the performer's æsthetic purpose, unless the critic and the criticised be avowedly of the same school.

The critic should surely have a knowledge of the capabilities of instruments and of the human voice; he should have been drilled in the elements of theory, the grammar of composition. He should know intimately the history of music. It will not harm him to play the piano or the violin, to have written his contrapuntal exercises, to be a member of an orchestra, to lead a choral society. He should have a practical knowledge of music and of the difficulties necessarily encountered by singers and instrumental players.

If a composition be crudely constructed or shabbily orchestrated, he should be able to tell the reason why. If the performance be poor, he should know why it is poor. But it is not necessary for him to be a composer or a virtuoso. A critic may not be able to sing delightfully, and he may yet judge intelligently the total impression made by the singer on the stage.

Neither he nor the public is interested first of all and chiefly in matters of mechanical detail. A critic may not be able to trill; his inability does not preclude him from saying honestly that Miss Gazaba's trill was like a coffee mill. It is not necessary for him to explain to the public why this comparison was inevitable. A critic may not be able to play the much-abused polonaise of Chopin, but he has a right to say that Mr. Hammerkuis butchered it and man-handled the piano, or that Mme. Solferina turned the polonaise into a jam-pot of sentiment.

There are two distinct faculties,—the creative and the critical. In many concerts the symphonic poem or the cantata is merely an excuse for a brilliant article. This article need not shine at the expense of the unfortunate composer. His work should serve as a text and the sermon should be of benefit to him as to others.

How often you hear the composer saying of a critic, "I should like

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to see him write as good a piece!" And so, when there was the outcry against slavery in the South, the retort was: "Would you be willing to have your sister marry a negro?" The one answer is as pertinent as the other.

If the critic has neither theoretical nor practical knowledge of music, he becomes a phrase-monger, and, although his articles may be graceful and redolent with a literary flavor so that they please the ladies, those acquainted with music will pass them by. It happens more than once that a ready-witted man, with the gift of fluency, with a good memory so that he retains what he has read, with a natural taste for the beautiful, with a keen sense of an audience's appreciation or rejection, may sit in the critic's chair and write plausible articles. Sooner or later he is found out. He is revealed as a man writing pleasantly about music, as he would about a trip to the Yellowstone, the jute crop, or the latest quick-seller. And so we had not long ago the melancholy spectacle of Mr. Arthur Symons, who writes intelligently and as a poet about literature, contributing colored nonsense as a music critic to the *Saturday Review*.

It has been said that the young critic is buoyant, enthusiastic optimistic; that the critic of many years is bored and unemotional. Youth, as Liszt said, is the time for virtuosity; it is hardly the time for judgment based on experience, comparison, meditation. George Farcy described the young man as enthusiastic in his ideas, stern in his judgments, passionate in his opinions, both bold and timid in action; he reasons in place of observing; he is an intractable logician; the right not only dominates, it crushes the fact. "Later he learns that there is a reason for every doctrine, that there is an explanation, if not an excuse, for every action."

If the young man has studied seriously, he is still under the influence of his teachers. If they were of the old school, he has little sympathy with modern tendencies. If they were ultra-modern, then the old masters have only a historical interest, and only the radicals make for musical righteousness.

Reared musically in Germany, he honestly believes that music is made in Germany; in our own country, only after approved German patterns. The young man is intolerant. Sometimes he believes he has a mission. The public is to be educated by his articles, it is to be conducted personally to the temple of true art.

A singer should sing only songs by Schubert, Schumann, Franz, Brahms; or, if the critic be of the other wing, songs by Loeffler, Fauré, Strauss, Wolf, Debussy. The pianist should also be a partisan.

Ah, who of us has not passed through these yeasty years! We were all sincere in our views and opinions,—and this was the most pathetic feature of our work. We all took ourselves seriously, too seriously perhaps. Changes in popular taste are constant and inevitable. Some of us thought, possibly, that we were instrumental in bringing about these changes, which would have come, however, had we served as blameless clerks in the shops of apothecaries.

"Like Plato's sage, it is only at fifty that the critic rises to the true height of his literary priesthood, or, to put it less pompously, of his social function. By then only can he hope for insight into all the modes of being, and for mastery of all possible shades of appreciation." This was the opinion of Amiel, who was critical to the verge of self-torture.

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The critic by the time he reaches fifty should have educated himself. The opera he hailed twenty years ago as a fixed and shining star turned out to be the comet of a season. The virtuoso who was enthroned by him as a chaste and noble interpreter fell into mannerisms and set traps for applause. The composer who suddenly appeared to lead triumphantly in new paths fell quickly by the wayside. A critic should keep scrap books of his articles. Looking over columns written with his heart's blood a dozen or even half a dozen years ago, he learns humility. Were those his thoughts? Had he the audacity to express them so positively, so violently?

As the years pass, the critic, if he listens and meditates, has a less contracted horizon, a broader sweep of vision. He realizes the fact that there were imaginative composers before Debussy; that Debussy in "Pelléas and Mélisande" may have said his last word—in music, but not the last word. The critic is now ready to accept both Mr. Paderewski and Mr. de Pachmann, when each is in the vein. He enjoys both Mme. Melba and Miss Garden. In hearing orchestral music, he is neither Russian nor French, German nor Italian. He hears with keen pleasure Beethoven's "Coriolanus" overture or Loeffler's "Pagan Poem"; César Franck's symphony or Gluck's overture to "Iphigenia in Aulis."

Yet he is not dazzled by the brilliance of a name, ancient or modern; he is conscious of the fact that the wildly romantic music of to-day may be tamely classic to ears in 1926; he will still inveigh against the pretentiously ignorant, the climbers, the poseurs, the money-changers and the charlatans in the art that is dear to him. He writes his articles with the same gusto, not in the hope of persuading the public to accept his views, much less to turn composers and performers from the error of their ways, but for his own satisfaction, to fulfil his duty to his employer, to give the public the best he has within him, to be faithful to himself.

The critic of fifty years has heard many famous singers and players; he has seen changes in public taste; he has observed the acceptance of music that was at first rejected with scorn, the enthusiasm over this music, and at last the lack of interest in it and the quiet dismissal. The man that has heard Rubinstein and von Bülow has a surer standard of judgment than he that began his piano recital life six years ago. The man that heard Brignoli, Campanini, Lucca, Faure, Patti in her prime, may be pardoned for not losing his head in rapture over more modern singers so that he rushes into print with mad superlatives of praise. There has always been much to admire and much to condemn.

Marie Recio disturbed for a time the critical vision of Berlioz. Should the critic carefully abstain from familiar intercourse with composers, singers, players? If the critic wishes to be outspoken, it is certainly better for him not to go beyond an amiable bowing acquaintance. It is not pleasant to tell the public that in your opinion a friend has failed. In the desire to be scrupulously honest the young critic, wishing to show his impartiality, exercises the malice of a friend and treats the work or performance with a greater severity than is necessary. It should never be forgotten that, strive as he may, a critic, praising, seldom responds fully to the expectation of a friend, especially when the friend asks for a wholly unbiassed judgment.

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Fiedler, E.
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Theodorowicz, J.

Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.

Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

Schuëcker, H.

Tympani.

Rettberg, A.
Kandler, F.

Percussion.

Dworak, J.
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First time in Brooklyn

I. Adagio maestoso; Allegro con fuoco.
II. Andante con moto.
III. Allegro vivace.

Beethoven . Concerto for Pianoforte, No. 5, in E-flat major, Op. 73

I. Allegro.
II. Adagio un poco moto.
III. Rondo: Allegro ma non troppo.

SOLOIST,
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The pianoforte is a Weber.

NOTE.—As the DOORS WILL BE CLOSED during the performance of the first movement of the Symphony, which requires 25 MINUTES, patrons are urgently requested to be prompt in attendance.

There will be an intermission of ten minutes after the symphony.

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(Born, November 6, 1860, at Kurilowka, in Podolia, a former province of Poland; now living at Morges, Switzerland.)

The following sketch of this symphony is based on information furnished by the composer.

The symphony Op. 24 is in three movements: I. Adagio maestoso; Allegro fuoco; II. Andante con moto; III. Allegro vivace.

The themes of the first movement were sketched in the summer of 1904. The three movements which now compose the work were completed, and the parts were copied in December, 1908.

"The symphony is written as a patriotic tribute of the composer to his native country, and it was directly inspired by the fortieth anniversary of the revolution of 1863–64. There is no absolute programme for either the first or second movement. The first movement is free, but classical in form. It seeks to celebrate Poland's great heroic past. The themes, although racial in character, are not based on popular melodies. The same is true of the second (slow) movement in which the composer endeavors to express the lyric nature of his race.

"In the third movement Mr. Paderewski has followed a sharply defined programme. It is in effect a symphonic poem, and is peculiarly in memory of the revolution of 1863–64.

"In the opening of the movement is felt the spirit of social and political unrest which filled the country prior to the outbreak of the war,—the unrest of the young hot-heads, the youth of the nation, who longed for independence. Older heads, conservative age, counselled patience and caution, urged the impossibility of a successful issue. This despondent feeling is expressed in a treatment of the national anthem, from which all buoyancy and joyousness have been taken. The anthem is treated not unlike a dirge; it appears in a subdued, sad mood.

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"Light-hearted, gay, and confident, the youth of Poland depart for battle. The first conflict is characterized by the use of sarrusophones, which, with their dark, heavy coloring, express the weight and overwhelming strength of the oppressing force. Again is heard the Polish anthem, this time strong, vigorous, and battling; yet, as the conflict progresses, it is gradually lost in the gloom of defeat, finally disappearing in an atmosphere of utter despair.

"Then a funeral dirge celebrates the heroes that are gone. The themes of unrest heard in the first movement reappear, but are divested of their substance. They are as shadowy and as unsubstantial as the heroes that have passed away. They are bitter memories of defeat. Upward they soar, higher and higher,—lamentations for the fatherland ascending to heaven.

"A quick transition of mood follows, from gloom to brightness. Hope returns, and in the recapitulation and climax one hears again the splendid buoyancy of the theme of chivalry from this third movement, the theme of the heroic past from the first movement, and a third theme on which will be built the fourth movement yet to be written."

The symphony is complete as a work in its present shape, but Mr. Paderewski contemplates a fourth movement. It will be a scherzo.

The work is scored for three flutes, three oboes (one interchangeable with English horn), three clarinets (one interchangeable with bass clarinet), two bassoons, contrabassoon, three sarrusophones, four trumpets, four horns, three trombones, one bass tuba, harp, organ, a set of three

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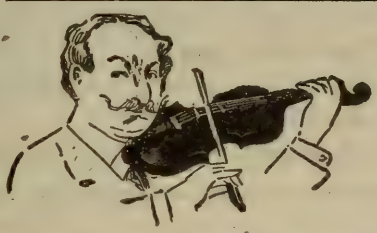
The tonitruone is an instrument of percussion which Mr. Paderewski himself invented. It gives the feeling of far-distant thunder in a way which cannot be accomplished with the bass drum.

Mr. PADEREWSKI studied at the Musical Institute, Warsaw (1872–78), the piano under Janotha, harmony under Roguski. In 1876 and 1877 he gave concerts in Poland and Russia, and from 1879 to 1881 he taught at the Warsaw school. In 1883 he went to Berlin, where he studied composition with Kiel and Urban, and in 1884 he went to Vienna to take pianoforte lessons of Leschetitzki. He taught for a while at the Strassburg Conservatory, and then returned to Vienna. In 1887 he began his career as a virtuoso; he played in Vienna and Paris, and gave his first concert in London on May 9, 1890. His career after this is known to all.

The list of his compositions includes an opera, "Manru" (produced at Dresden, May 29, 1901; performed for the first time in America at the Metropolitan Opera House, New York, February 14, 1902; performed for the first time in Boston at the Boston Theatre, March 15, 1902);* a Concerto for pianoforte and orchestra, Op. 17; a "Polish

*The cast was as follows: Manru, Mr. Von Bandrowski; Ulana, Mme. Sembrich; Hedwig, Mme. Homer; Asa, Mme. Scheff; Urok, Mr. Bispham; Oros, Mr. Muehlmann; Jagu, Mr. Blass. Walter Damrosch conducted.

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Biographies of Mr. Paderewski have been written by Mr. Henry T. Finck, "Paderewski and his Art" (New York, 1895), and Dr. Alfred Nossig, "I. J. Paderewski" (Leipsic, *s. d.*), though the latter is an "appreciation" rather than a biography.

Mr. Paderewski has played at regular concerts of the Boston Symphony Orchestra in Boston: December 5, 1891 (Paderewski's Concerto in A minor—this was his first appearance in Boston; the concerto was played in Boston for the first time by Mrs. Julia Rive-King at a Boston Symphony Orchestra Concert, March 14, 1891, and this was the first performance in the United States); January 28, 1893 (Paderewski's Concerto in A minor); December 23, 1899 (Beethoven's Concerto, No. 5, in E-flat major); April 22, 1905 (Chopin's Concerto, No. 2, in F minor); November 16, 1907 (Rubinstein's Concerto in D minor).

He has played here at a concert of the Symphony Orchestra of New York, December 9, 1891 (Rubinstein's Concerto in D minor and Liszt's Hungarian Fantasia). At a concert for the benefit of members of the Boston Symphony Orchestra, March 2, 1892, he played Schumann's Concerto and Liszt's Hungarian Fantasia. At his own concert with the Boston Symphony Orchestra, November 19, 1895, he played Chopin's Concerto, No. 2, in F minor, and his own Polish Fantasia. At a concert of the Boston Symphony Orchestra, January 5, 1896, for the benefit of the family of E. Goldstein, he played his own Polish Fantasia and solo pieces by Liszt and Chopin. At concerts in aid of the Pension Fund of the Boston Symphony Orchestra, April 30, 1905, he played Beethoven's Concerto in E-flat, No. 5, and Chopin's Ballade in A-flat major, Mazurka in B minor, Étude in G-flat major, and Polonaise in A-flat major; and on December 29, 1907, when he played Beethoven's Concerto in E-flat major, pieces by Chopin, etc.

He played in Boston with the Kneisel Quartet, March 30, 1896,

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Beethoven's Trio in B-flat major and Brahms's Pianoforte Quartet in A major. He also played with the Adamowskis a quartet by Brahms, as some say on February 26, 1892, but newspapers of that month said nothing about the concert. I have been unable to verify this date.

Recitals in Boston: 1891, December 7, 8, 23, 28, 29.
1892, February 23, 24, 25, 27, March 22.
1893, January 4, 12, 21, February 11, March 23, April 1.
1895, November 23, 30.
1896, April 4.
1899, December 27, 30.
1902, February 19, March 3.
1905, April 1.
1907, November 5, when he played his Variations and Fugue for the first time in Boston; December 21, when he played his Sonata in E-flat minor for the first time in Boston.
1909, February 6.

Grove's "Dictionary of Music and Musicians" (revised edition, Vol. IV., 1908) states that the Sarrusophone was designed in 1863, by Sarrus, a bandmaster in the French army.

In "Organographie" by the Comte Ad. de Pontécoulant, the sarrusophone is mentioned. Now the second volume of "Organographie" was published in 1859. De Pontécoulant says (p. 513): "Gautrot, striving to counterbalance the success and the vogue of the saxophone, thought to produce a huge imitation named the sarrusophone.

The inaccuracy in Grove's Dictionary is only one of many. The statement in "Organographie" is not strictly accurate.

As a matter of fact, the family of sarrusophones was invented by Sarrus, the bandmaster of the 13th (not 32d, as stated by Riemann) French regiment of the line. The patent is dated June 9, 1856.

The idea of Sarrus came from futile experiments made by Triebert, who endeavored to apply the principles of Boehm to oboes and bassoons. Triebert's experiments were futile because they took away from the instruments their distinctive character. Sarrus thought of

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constructing a family of brass instruments with a conical bore, played with a double reed, and with lateral holes of large diameter, pierced at regular intervals and controlled by keys. These holes, he thought, would diminish the length of the column of air in such a manner that he would obtain a series of fundamental sounds of sure intonation and of a franker timbre and more equalized tones than could then be obtained from the oboe family. Gautrot, a Parisian manufacturer of instruments, realized the idea of Sarrus, and he gave to the family the name Sarrusophone.

The family consisted of the soprano in E-flat, the soprano in B-flat, the contralto in E-flat, the tenor in B-flat, the baritone in E-flat, the bass in B-flat, the contra, or double-bass in E-flat, and the contra-bassoon in B-flat. The double-bass was the one that survived.

"The double-bass sarrusophone has a compass of three octaves. The first is the best; the second and third leave much to be desired in pure intonation and equality of tone." So says Pierre. For a table of the compasses of the different members of the family in relation with the keyboard of the pianoforte see the table on pp. 26, 27, of "Le Matériel Sonore des Orchestres de Symphonie, d'Harmonie, et de Fanfares" by Victor Mahillon (Brussels, 1897).

The story is still current that the ordinary double-bassoon was introduced into France in 1800 for the performance of Haydn's "Creation." In a pamphlet about the serpent, published in 1804, it is said that it replaced advantageously the double-bassoon with its "dull and crying" tones, the double-bassoon "employed by the English." Nevertheless, this despised instrument was heard in the performance of Isouard's "Aladin" produced at Paris in 1822. Constant Pierre says that thereafter, up to 1863, when the Société des Concerts du Conservatoire secured the only double-bassoon that had been made in France, the double-bassoon was replaced by the ophicleide, when the part written could not be suppressed. "It is only in recent years that French composers have used the double-bassoon and parts written for it have been performed on the instrument lent by the Société. Ambroise Thomas, C. Saint-Saëns, Reyer, and Massenet used it in 'Françoise de Rimini' (1882), 'Henri VIII.' (1883), 'Sigurd' (1884), and

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'Le Cid' (1885).'' For the double-bassoon offered few resources. Its tonal emission was slow, and the intonation left much to be desired. The instruments were old German ones more or less modified, but with borings and mechanism that were not conceived on rational principles. Many of these instruments were made before the reform in pitch, and the changes necessary to lower the pitch added to the inherent faults.

Eugène Jancourt, music captain of the Fifth Subdivision of The National Guard of France (1867–1870), thought of substituting a double-bass sarrusophone in E-flat for a double-bassoon, and he intrusted the playing of it to Mr. Coyon, a bassoonist and author of a method for the bassoon, and later to Eugène Bourdeau, first bassoon at the Opéra-Comique. This instrument was given by Mr. Jancourt to the Museum of the Conservatory of Music. Some years later Clément Broutin, *prix de Rome* in 1878, bought several sarrusophones for the military band at Roubaix.

Camille Saint-Saëns was the first composer who thought of substituting a sarrusophone for a double-bassoon in an operatic orchestra. His score of ''Les Noces de Prométhée,'' which won a prize at the Paris Exposition of 1867, contained a part for the double-bassoon. Unfortunately, he found it difficult to obtain the latter instrument. He therefore used a sarrusophone. Later he had a sarrusophone constructed at his own expense, and gave it to the Opera House at Lyons for the performances of his opera ''Étienne Marcel'' in 1879. He had another made, and offered it to a musician in Paris, who used it in the performance of excerpts from ''Samson et Dalila,'' ''The Creation,'' the fifth and ninth symphonies of Beethoven, fragments of ''Étienne Marcel'' at concerts at the Châtelet and those led by Pasdeloup, and in the performance of ''Étienne Marcel'' at the Théâtre du Château-d'Eau in 1884. Nevertheless, Saint-Saëns did not write a part expressly for this instrument in his scores, for the reason that the sarrusophone was not in general use. At the Opéra he was obliged to accept a double-bassoon of wood for his ''Henri VIII.,'' also for ''Ascanio.'' For a long time he was the only French composer that appreciated the value of the sarrusophone, which was so ignored that it was not even



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referred to in any review of a performance of his works. The symphonic orchestras of the Châtelet and the Cirque des Champs-Élysées in 1890 had neither a double-bassoon nor a double-bass sarrusophone. No one in France was then manufacturing the former, and no orchestral musician had any motive to learn thoroughly the latter.

In 1888 Mr. Constant Pierre made a determined effort to determine the orchestral value of the double-bass sarrusophone. He put the instrument into the hands of Mr. Roger Leruste, to whom was awarded the first prize for bassoon playing at the Conservatory in 1887. When they were satisfied that tonal emission was easy, that the instrument could be played *piano* and that tones could be played *legato* or detached, they invited the attention of composers. Jules Massenet was then orchestrating his opera "Esclarmonde." He had hesitated to write a part for the double-bassoon, and he accepted gladly the sarrusophone. Other composers who saw the advantages of the latter instrument and wrote parts for it were Paul Vidal, Gabriel Marty, the Hillemacher Brothers, Gustave Chapentier, and Xavier Leroux.

"Esclarmonde" was produced at the Opéra-Comique, Paris, May 14, 1889. A critic then said that Massenet had added two instruments to the orchestra, the sarrusophone and the high-pitched voice of Miss Sibyl Sanderson. As the sarrusophone was employed in the fortissimo passages, it was accused of being chiefly responsible for the "noise." Nothing was said against the instrument when Vidal introduced it into his oratorio "Saint-Georges," and, when it was heard in the concert suite taken from "Esclarmonde,"* there was no objection; on the contrary, it was appreciated

The score of the opera "Esclarmonde," not the Suite, indicates a double-bassoon, because, as Mr. Pierre states, Massenet, when he was scoring, could not have had in view an instrument so little used, and "it was useless for him to submit it to the stupid notation by which all the instruments of a military band, even the double-basses, are in the key of G, which would have disturbed performances in cities where there was no sarrusophone in E-flat."

In preparing this note on sarrusophones, I have used freely Constant Pierre's "La Facteur Instrumentale à l'Exposition Universelle de 1889" (Paris, 1890).

*This suite was played in Boston at a concert of the Boston Symphony Orchestra, October 27, 1900. The first performance in Boston was at a concert for the benefit of the members of the Boston Symphony Orchestra, Mr. Nikisch conductor, March 2, 1892. The soloists were Mrs. Julie Wyman, Mr. Paderewski, and Mr. Schroeder.

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Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

Beethoven wrote this concerto in 1809 at Vienna. The town was occupied by the French from May 12 to October 14. Other works of the year were the String Quartet in E-flat, Op. 74, the Sonata in E-flat, Op. 81*a*, Sonata, F-sharp major, Op. 78, a march for a military band, some pianoforte pieces, and songs. And it was in 1809 that Joseph Haydn died.

The autograph bears this inscription: "Klavier Konzert 1809 von LvBthvn." The concerto was published in February, 1811, and the title read as follows: "Grand concerto pour le Pianoforte avec accompagnement de l'orchestre composé et dédié à Son Altesse Impériale Roudolphe Archi-Duc d'Autriche, etc., par L. v. Beethoven Œuv. 73."

It is said that the first public performance of which there is any record was at Leipsic on November 28, 1811. The pianist was Friedrich Schneider.* The *Allegemeine Musik Zeitung* described the concerto as "without doubt one of the most original, imaginative, effective, but most difficult of all existing concertos." Schneider, it seems, played "with soul" as well as force, and the orchestra accompanied remark-

* Johann Christian Friedrich Schneider, organist, pianist, composer, teacher (1786–1853). He was busy as organist, pianist, and conductor at Leipsic from 1807 to 1821, when he settled at Dessau, where he died.

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ably, for "it respected and admired composer, composition and pianist."

The first performance with which Beethoven was concerned was at Vienna on February 12, 1812, when Karl Czerny (1791–1857) was the pianist. The occasion was a singular sort of entertainment. Theodor Körner, who had been a looker-on in Vienna only a short time, wrote home on February 15: "Wednesday there took place for the benefit of the Charitable Society of Noble Ladies* a concert and a representation of three pictures after Raphael, Poussin, and Troyes, as Goethe describes them in his 'Elective Affinities.' A new concerto by Beethoven for the pianoforte did not succeed." Castelli's *Thalia* gave as the reason of this failure the unwillingness of Beethoven, "full of proud self-confidence," to write for the crowd. "He can be understood and appreciated only by the connoisseurs, and one cannot reckon on their being in a majority at such an affair." Thayer moralizes on this statement. "The trills of Miss Sessi † and Mr. Siboni ‡ and Mayseder's Variations on the March from 'Aline' § were appropriate to the occasion and the audience." And he might have added with reference to this concerto the line of Burns, slightly altered:—

"Compar'd with this, Italian trills are tame."

The programme of this entertainment was as follows:—

1. Ouverture *Cartellieri* ‖
2. Raphael's "Queen of Sheba doing Homage to King Solomon."
3. Scene and Aria from "Adelasia ed Aleramo" *Mayr* ¶

(Sung by Ther. Sessi, her first appearance.)

* The title of this society was "Gesellschaft adelicher Frauen zur Beförderung des Guten und Nützlichen."

† There were four distinguished sisters by the name of Sessi. Marianne (1776–1847) was, perhaps, the most famous, and she was applauded in many cities, although the Earl of Mount Edgcumbe heard her in London in 1815, and wrote: "The first woman, Sessi, was somewhat of a singer, with whom, though it was difficult to find fault, it was equally so to be pleased." The oboist Parke admitted that her voice was "clear and powerful, its compass was extensive, and her style tasteful; but she sang without expression." Marianne married a rich grocer named Natorp. Imperatrice (1784–1808) married an army officer, Baron von Natorp, brother of the grocer. Caroline sang at Naples. Anna Maria (1790–1864) began her career at Vienna about 1811, and afterward was known on the stage as Neumann-Sessi. This débutante was probably Maria Theresa Sessi. She was of another family, and began her career at Parma in 1805; and on December 26 of that year she appeared at La Scala, Milan. She went to Vienna, afterward to cities of Poland and Russia, and from 1835 to 1837 she sang again in Italy, but without conspicuous success.

‡ Giuseppe Siboni, celebrated tenor, was born at Bologna in 1782. He was for a long time at the opera house in Prague. He died at Copenhagen in 1839.

§ Joseph Mayseder, violinist and composer (1789–1863), was born at Vienna, and he died there. He seldom gave concerts, and he never went on tours; yet, as a virtuoso, he was admired by Paganini. There were several operas founded on the story of Aline, Queen of Golconda. The most famous were by Monsigny (1766), Berton (1803), Boieldieu (1808), Donizetti (1828).

‖ Casimir Anton Cartellieri (1772–1807), composer and chapel-master to Prince Lobkowitz at Liebeshausen

¶ "Adelasia ed Aleramo," opera by G. S. Mayr (1763–1845), was produced at La Scala, Milan, December 26, 1806, when Sessi created a part.

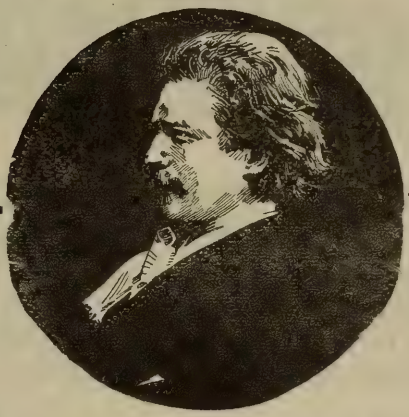
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5. Pousson's "Esther Fainting before King Ahasuerus."
6. Aria from "Debora e Sisara" *Guglielmi**
(Sung by Mr. Siboni.)
7. Variations for Violin on the March from "Aline," *Maiseder* (*sic*).
(Played by Mayseder.)
8. Duet from "Adelasia ed Aleramo" *Mayr*
(Sung by Sessi and Siboni.)
9. Franz de Troyes's "The Arrest of Haman by Command of Ahasuerus in the Presence of Esther."

The Vienna correspondent of the *Allgemeine Musik Zeitung* wrote that the extravagant length of the concerto diminished the total effect which the "noble production of the mind" would otherwise have made. As for Czerny, "he played with much accuracy and fluency, and showed that he has it in his power to conquer the greatest difficulties." But the correspondent wished that there were greater purity in his performance, a finer contour.

The tableaux pleased mightily, and each one was repeated.

One of the first performances, if not the first, in Boston, was at a concert of the Germania on March 4, 1854. The pianist was Robert Heller.†

The concerto was called the "Emperor," no doubt, "from its grand dimensions and intrinsic splendor." The orchestral part is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

* "Debora e Sisara," oratorio (1794), by Pietro Guglielmi (1727 (?) –1804).

† Robert Palmer, known as Robert Heller, was born at Canterbury, England, in 1833. He studied music and at the age of fourteen won a scholarship in the Royal Academy of Music, London. Fascinated by the performances of Robert Houdin, he dropped music to become a magician, and he came to the United States in September, 1852. Some say that he made his first appearance in New York at the Chinese Gardens as a Frenchman; others, that his first appearance was at the Museum, Albany, N.Y. He met with no success, and he then went to Washington, D.C., where he taught the piano and served as a church organist. He married one of his pupils, Miss Kieckhoffer, the daughter of a rich banker, and at once went back to magic. In New York he opened Heller's Hall, and was eminently successful. He then went to London, opened Poole's Theatre, and he came back to New York in 1875. He had given exhibitions of his skill in Australia and India. He died at Philadelphia, November 28, 1878. His name stands very high in the list of magicians. His tricks of "second sight" for a long time perplexed the most skilful of his colleagues. And he was one of the first to use electricity as a confederate. In his will he instructed his executors to destroy all his apparatus. For a long and interesting explanation of his "second sight" tricks, see "Magic," by A. A. Hopkins (Munn & Co., New York, 1897).

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The first theme is given out by the strings, and afterward taken up by the clarinets. The second theme soon follows, first in E-flat minor softly and staccato by the strings, then legato and in E-flat major by the horns. It was usual at that time for the pianist to extemporize his cadenza, but Beethoven inserted his own with the remark, "Non si fa una cadenza ma s' attacca subito il seguente" (that is to say, "Do not insert a cadenza, but attack the following immediately"); and he then went so far as to accompany with the orchestra the latter portion of his cadenza.

The second movement, Adagio un poco moto, in B major, 2-2, is in the form of "quasi-variations," developed chiefly from the theme given at the beginning by muted strings. This movement goes, with a suggestion hinted by the pianoforte of the coming first theme of the Rondo, into the Rondo, the Finale, Allegro, in E-flat, 6-8. Both the themes are announced by the pianoforte and developed elaborately. The end of the coda is distinguished by a descending long series of pianoforte chords which steadily diminish in force, while the kettledrums keep marking the rhythm of the opening theme.

Karl Czerny played Beethoven's Concerto in E-flat for pianoforte when it was produced for the first time in Vienna. Why did not the composer play it? He made his first appearance in that city as a pianist when he played his Concerto in C major (March 29, 1795). He had improvised there privately in 1787, and for some years he was esteemed in Vienna as a pianist rather than composer. We find him playing his Concerto in G major and the pianoforte part of his Fantasia with chorus and orchestra in December, 1808, thirty years after he had appeared at Cologne as an infant phenomenon. But after that he preferred to let his pupils interpret his works, the Baroness Ertmann in concerts of a private nature and Czerny in public concerts.

Some years ago Franz Kullak wrote a series of introductory chapters to his excellent edition of Beethoven's concertos for pianoforte and orchestra. One of these chapters, devoted to consideration of Beet-

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hoven as a pianist, was Englished, in connection with Kullak's essay on the Execution of the Trill, by Dr. Theodore Baker, and published in 1901 by G. Schirmer, of New York.

Beethoven at a tender age was urged to severe piano practice. One of his teachers said of him when he was eight years old, "He plays the pianoforte with vigor and in a finished manner." When Beethoven, about seventeen years old, met Mozart, he complained that, although he took lessons from him,—probably in composition,—Mozart never played to him. Later he heard the Abbé Johann Franz Xaver Sterkel (1750–1817), then one of the foremost pianists in all Germany. "Beethoven, who had never before heard an ilustrious pianist, was unfamiliar with the fine shadings in the treatment of the instrument; his own playing was rough and hard." Nevertheless, he played his variations on "Vieni Amore" (composed about 1790), "also a great many other pieces not less difficult, and, to the extreme surprise of his hearers, in precise and perfect imitation of the elegant styles which had impressed him in Sterkel's performance." Another wrote of him in comparison with Vogler: Beethoven is, "aside from his dexterity, more eloquent, imposing, expressive—in a word he touches the heart more; he is therefore as fine in Adagio as in Allegro." And this writer declared that the pianist had struck out a new path.

Mozart had delighted by his clearness, roundness, tranquillity, delicacy. Beethoven surprised the Viennese by his vigor, fiery expression, grandeur.

Here is a significant fact: "As Beethoven's creative genius continually sought greater and loftier tasks, his careful attention to the details of technic appears to have relaxed."

And then his deafness increased.

J. B. Cramer, himself a great pianist, the only pianist praised by Beethoven, said of his friendly rival, "All in all, Beethoven was, if not the greatest, certainly one of the greatest and most admirable pianists I have ever heard." He heard him in 1799–1800. Cherubini heard him five years later, and characterized his performance as "rough." Clementi described it as "little cultivated, not seldom violent, like himself, but full of spirit." The prevailing opinion was that his style was admirable, his technique adequate, and his touch too violent. When he played his G major Concerto at the famous performance in 1808, Reichardt bore witness that he played "with astounding cleverness in the fastest possible tempi. The Adagio, a masterly movement of beautifully developed song, he sang on his instrument with a deep, melancholy feeling that thrilled me."

Czerny, the teacher of Liszt, was a pupil of Beethoven. He said of his

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master (1800–1805) that no one rivalled him in the swiftness of his scales in double trills; that his attitude was calm and refined, "without the slightest gesticulation (except bending over as his deafness increased)"; that he pedalled a great deal, "far more than is indicated in his works"; that his titanic force was too much for the instruments of the period.

Ries, another pupil, said: "As a rule, he played his compositions most eccentrically; however, he usually kept strict time, though he would occasionally hurry somewhat the tempo."

Nisle wrote: "As a player he is, to be sure, inferior to many others in elegance and technical accomplishments; and, as he was hard of hearing, he played rather loud; but one lost sight of his defects when the master disclosed the depths of his soul."

Here surely are opinions at variance. It must be remembered that some of them came to us through the speech of several, and that in some instances the original speech was the recollection of a man who heard Beethoven years before he was questioned about him. Some years ago, in Boston, Mr. Busoni was praised by certain persons for his delicacy; by others he was reproached for his violence. And which opinion was the true one?

There is always interest in speculation concerning a composer's interpretation of his own works. In some instances the composition suffers because the technic of the composer-pianist is inadequate. Thus Brahms—I speak from personal knowledge—in the eighties was a coarse, nerve-rasping pianist.

To-day you often hear a pianist reproached for his interpretation of Beethoven's music. "No, his performance was not in the spirit of Beethoven,"—a beautiful phrase, like that other phrase, "The chronometer of God never errs," which in Mark Twain's story passed as beautiful until some one had the boldness to ask, "What is the chronometer of God?"



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If Beethoven should play his sonatas to us now in Boston, would not some one complain of his lack of temperament? and might not some one say, from force of habit: "He is an interesting pianist, but he should not attempt to play Beethoven: he had better stick to Chopin or Liszt"?

Let us see what Beethoven himself said about pianoforte music and pianists. We quote from the excellent little book, "Beethoven: The Man and the Artist, as revealed in his own Words," compiled and annotated by F. Kerst, translated and edited with additional notes by H. E. Krehbiel (New York, 1905):—

"It has always been known that the greatest pianoforte players were also the greates composers; but how did they play? Not like the pianists of to-day, who prance up and down the keyboard with passages in which they have exercised themselves—*putsch, putsch, putsch;*—what does that mean? Nothing. When the true pianoforte virtuosi played, it was always something homogeneous, an entity; it could be transcribed and then it appeared as a well-thought-out work. That is pianoforte playing; the other is nothing!" (1814.)

'Candidly I am not a friend of *Allegri di bravura* and such, since they do nothing but promote mechanism."

"The great pianists have nothing but technique and affectation." (1817.)

"As a rule, in the case of these gentlemen [pianoforte virtuosi] all reason and feeling are generally lost in the nimbleness of their fingers."

"These pianoforte players have their coteries, which they often join; there they are praised continually,—and there's an end of art!"

"You will have to play a long time yet before you realize that you cannot play at all."

He said to Czerny, who was teaching his nephew Karl: "With respect to his playing with you, when he has acquired the proper mode of fingering and plays in time and plays the notes with tolerable correctness, only then direct his attention to the matter of interpretation; and when he has got thus far do not stop him for little mistakes, but point them out at the end of the piece. Although I have myself given very little instruction, I have always followed this method, which quickly makes *musicians*, and that, after all, is one of the first objects of art."

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"God knows why it is that my pianoforte music always makes the worst impression on me, especially when it is played badly."

Having heard Mozart's Concerto in C minor at a concert, he exclaimed to his companion: "Cramer, Cramer, we shall never he able to compose anything like that!"

ENTR'ACTE.

BIZET'S LETTERS (1857–1860: 1871).

BY PHILIP HALE.

Letters written by Georges Bizet to his mother (1857–1860) and to his mother-in-law and others in 1871 were recently published by Calmann-Levy in Paris. The earlier letters were written at Rome, where Bizet sojourned after he took the coveted prize. There have been *prix de Rome* men who sulked in the sacred city while they were maintained by their government, *prix de Rome* men who afterward cursed both the existence at Rome and the system of prizes at the Paris Conservatory of Music and the Academy of Fine Arts. Bizet loved Rome.

The French were not then in favor. It seems that one Schnetz was the only one received in Italian society, and of him Bizet wrote: "He's an Italian at heart. He has lived in Italy twenty years and he has espoused their interests and tastes to such a point that he never washes his hands."



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But, as Bizet wrote, the Italians did not close museums, churches, country, or sky, and any one that appreciated the beautiful would always have something to ponder and admire.

"You can work better at Rome than at Paris. The more I go about, the more I pity the fools who have not known how to enjoy the happiness of being a pensioner of the Academy. I have noticed that the complainers have never done much. Halévy, Thomas, Gounod, Berlioz, Massé, have tears in their eyes when they speak of Rome. Leborne, Galibert, L. Cohen, Elwart, and others attribute their insignificance to time wasted, they say, at the Academy."

And yet Bizet had no illusions about the character of the judges, the sitters in the seats of the mighty. When he sent his first manuscript from Rome to show that he was diligent, the wise men in Paris found it too long,—an opinion that Bizet thought was not a strictly musical criticism: "It is only the opinion of five orthodox citizens who find it disagreeable to spend Sunday reading music instead of going into the country." Nor was he anxious about his second *envoi*, a work entitled "Vasco da Gama." It was a complicated score, and therefore hard to read: "A work of this importance should be studied at home, at leisure, and especially without the aid of a piano, if there is to be a fair judgment. But these gentlemen intrust the reading of manuscripts to a reader, it matters not whether he be good or bad. Is it possible

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to read at first sight a manuscript score? The music is played and only once, then the areopagus passes judgment on a young man who is equal, if not superior, to the majority of his judges. (I am speaking in general, not merely for myself.) Then this happens: either the judges do not understand, and in this case their negligence or wounded proper pride suggests a crushingly adverse opinion, or seduced by a certain form, a certain taste, they approve without knowing why. Inevitable result: no real appreciation, but an erroneous one, false or absurd, or all this at once. This is the truth, nothing but the truth, and what can you expect of those animals over there? Reber never says anything, Berlioz is away, Auber sleeps, and, alas! Carafa and Clapisson listen. There is only Thomas—and he is so lazy!"

The young Bizet did not change. It is the Bizet who in 1871 says frankly that he has little respect for Academies and none at all for the Legion of Honor. "These two institutions have not distinguished any one; on the contrary, they have been honored by superior men who have condescended to lend them the lustre of their names." No, Bizet did not care for "honors, dignities, titles." And in 1871 he wrote with delightful frankness about the wretched instruction of the Paris Conservatory. "Saint-Saëns, Guiraud, Massenet, I, and some others could rejuvenate the school that Mr. Auber has turned into a house which I cannot characterize decently because it is not decent. There is a singing teacher who is a most outrageous blackmailer. A certain Mr. Z. compels his pupils to take private lessons with him at ridiculous prices, and when the pupils cannot pay he takes their linen, jewels, personal effects, which Mrs. Z. sells to a dealer in second-hand clothes. Mr. Auber finds this good and proper. Teachers of this kind do not displease him, and, after all, why make a change? All this has gone on for a long time."

Bizet was scarcely nineteen years old when he went to Rome. His letters to his mother are full of enthusiasm. He had no doubt concerning the future, but the letters are by no means egotistical, charged with egoism that a mother forgives and secretly admires. He described all that he saw. He gave final opinions with the delightful authority

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of youth. Stopping at Florence, he was saddened by the thought that not one man of talent, musician, poet, painter, dwelt there. "I am persuaded that the decadence of art follows political decadence." There was no greater painter, sculptor, and architect than Michael Angelo. All æsthetic questions were solved at once by young Bizet, but not in an unpleasant, bumptious manner. He wrote to his mother gossip about his comrades, descriptions of life in town and country. It seems that the Italian peasant of 1858 did not detest the French: "These people are susceptible to the slightest attention. For a cigar or two they will become your sworn friend. The women are often pretty, sometimes ugly, always dirty."

Writing an operetta, "Don Procopio," the young man did not easily find a libretto. He went from bookshop to bookshop and read at least 200 poems. In Italy of '58 they wrote librettos only for Verdi, Mercadante, and Pacini. The other composers put up with translations of French opera texts. For example, they would take one of Scribe's librettos, translate it into Italian, and sign it without changing a word. Often they did not change the title. Thus Scribe's "Le Domino Noir" was converted into "Il Domino Nero," and Scribe's name was not printed. Adam's "Brasseur de Preston" became "Il Liquorista di Preston," and the music was completely made over by Luigi Ricci.

Bizet took it into his head to visit an organ factory in Rome. He

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went to the leading one and asked to see an organ. The builder was greatly surprised and looked at him narrowly. He finally said: "I have no organs and I have not even the frames and wood to make them; but if you wish one, order it and pay in advance, and I'll buy the necessary tools." This organ builder had inherited the business from his father ten years before this and had never had the opportunity of making an organ for even $400. In the winter he played the flute in a theatre and sold tobacco. In summer he sold tobacco and rented carriages. Summer and winter he was in the national guard, and received for it $9 a year.

In some of the letters to his mother Bizet discussed the relative merits of the "great" musicians. Young as he was, he believed in the correspondence of arts. "All arts touch each other, or, rather, there is only one art. Whether one expresses his thought on the canvas, on marble, or on the stage, it matters little; the thought is always the same." He was convinced in 1858 that Mozart and Rossini were the two greatest musicians. "Admiring Beethoven and Meyerbeer with all my might, I feel that my nature leads me to love pure and spontaneously flowing art rather than dramatic passion." He was fond of Gounod, because Gounod was "the only man among the French musicians of that period who truly adored his art." (When Bizet wrote this, Gounod's "Faust" had not been performed.) In this letter he also wrote: "Up to this time I have wavered between Mozart and Beethoven, between Rossini and Meyerbeer. Now I know what it is necessary to adore. There are two kinds of genius,—that of nature and that purely mental. While I admire the latter immensely, the first has my full sympathy. And so I have the courage to prefer Raphael to Michael Angelo, Mozart to Beethoven and Rossini to Meyerbeer. I do not put some in the second rank to put the others in the first, for that would be absurd. With me, it is a matter of taste, and one order of ideas sways me more strongly than the other. When I see 'The Last Judgment,' when I hear the 'Eroica' or the fourth act of 'The Huguenots,' I am moved, surprised, and I have not enough eyes, ears, intelligence, to admire; but when I see the 'School at Athens,' 'The Dispute of the Holy Sacrament,' 'The Virgin of Foligno,' when I hear 'The Marriage of Figaro' or the second act of 'William Tell,' I am completely happy, I experience contentment, I am fully satisfied, I forget everything else."

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Bizet did not then appreciate Verdi as he appreciated him in later years. In 1859 Verdi seemed to him a composer of great talent who lacked style, which is the essential quality of a great master. At the same time Bizet recognized and respected Verdi's overwhelming passion. "His passion is brutal, but it is better to be passionate in this manner than to lack passion. His music sometimes exasperates me; it never bores me." Rossini had, as Mozart, both elevation and style, and also the "motive." And to Bizet a "motive" was something more than an idea. Shortly before leaving Rome, he wrote that on the days of the sirocco he could not touch Mozart's operas; they affected his nerves, made him literally sick. Certain pages of Rossini had the same effect on him at the time of the sirocco. The music of Beethoven and Meyerbeer did not affect him thus. "As for Haydn, he has long put me to sleep, and this is true of old Grétry."

There was a time when Bizet thought of writing an ode-symphony, "Ulysses and Circe," just as he thought of writing a dramatic work based on Hoffmann's "Master Martin, the Cooper, and his Apprentices." The latter scheme, which might have brought out an opera not unlike "The Mastersingers" as far as a scenario was concerned, came to nothing. He was especially struck in Hoffmann's story by the possibilities in the scene of the vocal contest. Nor did the plan of writing music for a Homeric subject inspire him. He thought of a tragi-heroic-comical "Don Quixote." Homer was too much for him; he refused to let a composer arrange or disarrange his verses. So Bizet worked on his "Vasco da Gama" and planned a symphony which would be entitled "Rome, Venice, Florence, and Naples." The movements would be a first one, Rome; an andante, Venice; a scherzo, Florence; and a finale, Naples. As is well known, Bizet did leave behind him an orchestral suite entitled "Rome."



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These early letters are charming both in spirit and in expression. They are affectionate, often loving, but never mawkish. There is no suggestion of a prig or a spoiled child. Even then Bizet had decided opinions of his own and a courage in maintaining them. It is easy to see by these letters that he was loved by his colleagues at Rome, although some could not understand his personal neatness. Bizet's character was always lovable. In later years he may have been brusque, even irritable when he was bored, but the testimony of all that knew him though slightly is to the effect that he was a singularly delightful and noble character.

The few letters of 1871 that are published in this volume are naturally more sombre. Bizet loved France, and his country had suffered cruelly from domestic as well as foreign foes. Yet here again we see the man of strong convictions, close friendships and faithful love, the composer of high ideals. He reproached his mother-in-law, the widow of the composer Halévy, for her injustice toward Wagner. "However, it is the lot of these great geniuses to be misunderstood by their contemporaries. Wagner is not my friend, and I have only a moderate esteem for him; but I cannot forget the immense joy this innovating genius has afforded me. The charm of this music is unspeakable, inexpressible. It is voluptuousness, tenderness, love! The Germans understand well that Wagner is one of their most solid columns. The German spirit of the nineteenth century is incarnated in this man. You should surely know how cruelly disdain affects an artist. Fortunately for Wagner he is endowed with such insolent pride that criticism cannot reach his heart —if he have a heart, which I doubt."

In these letters Bizet was seldom malicious with the sparkling, good-natured malice that is peculiarly French. Yet writing to his mother about the marriage of Faure, the singer, to Miss Lefebvre, he added: "You should know that a few days before my departure Miss Lefebvre said everything that was disagreeable about Faure to me. And now you will believe what women say!"

One more anecdote. Bizet wrote to Mrs. Halévy that he was once attacking before her husband the long-approved opera "La Dame Blanche." "I merely spoke the truth: 'It is a detestable opera, without talent, without ideas, without wit, without melodic invention, without anything that should be there. It's stupid, stupid, stupid!' Halévy, turning toward me with his sly smile, answered: 'Well, you are right. Its success is incomprehensible. The opera is worthless— but you should not say so.'"

And on this anecdote Bizet hung a theory, that in art of any kind talent brought success,—talent, not ideas. "The public understands ideas only later. . . . Auber, who had much talent and few ideas, was nearly always understood. Berlioz, who had genius, but no talent, was almost never understood. However remarkable in ideas a book may be, it will not be tolerated if it be badly written, while a mere trifle will be praised to the skies if its form be limpid and clear. Do not speak of science to a composer. That which you call 'learned' music is generally made badly. Mozart and Rossini had the most prodigious talent imaginable; when they had the inspiration, they created 'Don Giovanni,' 'The Magic Flute,' 'The Barber of Seville' (it's aged somewhat), 'William Tell'; but with talent alone they have created all these boresome symphonies, 'Semiramide,' nearly all of 'Otello,' etc.,

and the public has for a long time believed that these scores, which it no longer is willing to applaud, were the *ne plus ultra* of ideas."

There is as yet no satisfactory life of Bizet. Pigot's is only a collection of material, some of it to be rejected, which the future biographer may use. Letters by Bizet have been published in various magazines and brochures. It is a pity that his correspondence is not collected and annotated carefully. His letters are to be put by the side of Liszt's, von Bülow's, Tschaikowsky's.

The French have a habit of writing graceful introductory chapters, prefaces, and to this volume of Bizet's letters Mr. Louis Ganderax has contributed a long introduction which is delightful in sentiment and expression. He tells of Bizet's filial piety, which was a passion; of his natural inclination toward a clean life, although he was not priggish, not a prude, not a hide-bound ascetic or professional moralist; of his genius for making friends; of his shrewd observation in foreign towns; of his calm conviction that he would finally be illustrious; of Bizet as brave soldier and sane patriot during the Siege and the Commune. Mr. Ganderax draws a delicate and beautiful sketch of the maiden who became Bizet's wife, and speaks lovingly of the late Ludovic Halévy,* famous playwright, librettist, novelist, who was to have written the preface to these letters. "But he could not write it; he never will write it."

The *Mercure de France* of January 1 contains a singular article, a diatribe in fact against Bizet, written by Jean Marnold, a clock maker by profession, as I am told, and also a learned musician and an acute critic, a wild-eyed supporter of the ultra-modern French school. His article was provoked by the publication of this volume of letters.

Mr. Marnold cannot brook the success of "Carmen." He has for many years loathed "Carmen," "this famous opera comique, which delighted the old Emperor William," and set Nietzsche, the philosopher, a-raving. Mr. Marnold dwells on the latter's infatuation, having reference, of course, to the famous pamphlet, "The Case of Wagner," in which Nietzsche says extraordinary things about "Carmen." "How such a work perfects one! One becomes a 'masterpiece' one's self by its influence. And, really, I have appeared to myself every time I have heard 'Carmen' to be more of a philosopher, a better philosopher, than at other times. I have become so patient, so happy, so Indian, so sedate. . . . And, once more, I become a better man when this Bizet exhorts me. Also a better musician, a better auditor. . . . With Bizet's work one takes leave of the humid north and all the steam of the

* Ludovic Halévy died at Paris, May 7, 1908.

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Wagnerian ideal." And Nietzsche, thus writing, invented his famous formula: "It is necessary to Mediterraneanize music."

Mr. Marnold, on the other hand, declares that no music is more "cityfied," more artificially cityfied and more conventionally civilized than this "pseudo-naturalistic masterpiece." Bizet, according to him, was a master in the art of popularizing, vulgarizing music. "Massenet ought to congratulate himself that death rid him of this dangerous competitor." The premature death of Bizet "served preciously the renown of the composer." What would not Bizet have accomplished, had he lived? Mr. Marnold answers sourly that at the age of Bizet's death Weber had written "Der Freischuetz" and "Euryanthe"; Debussy, his "Poems of Baudelaire," "Proses Lyriques," "Pelléas," and the "Nocturnes"; Schubert, six years younger, left behind him innumerable and innovating works. Bizet died, and "Carmen" and "L'Arlésienne" were all he had to show. And in these works Mr. Marnold sees only false pathos and the inspired sentimentality dear to Massenet. If Bizet had lived, Mr. Marnold believes he would still have anxiously sought to please the public.

Nor is Mr. Marnold at all pleased with the letters published recently. They show "an imprudent and perhaps rather presumptuous family piety." The letters would be insignificant were they signed by Bach, Beethoven, or Wagner. They do not show Bizet in an amiable light as a friend or in an estimable light as a critic. Mr. Marnold insists that the letters reveal a fresh and bumptious character; furthermore, he cannot understand Bizet's dislike of wine and gallantry, and he prefers the gentle Mozart subscribing to the old saying attributed to Martin Luther about the man that does not love wine, woman, and song. Nor will he forgive the young Bizet for likening Meyerbeer to Michael Angelo. "In publishing these letters they have played a shabby trick on Bizet's memory."

The article is a singular one, bitter, contemptuous, and it is worth reading to see how far prejudice will carry an uncommonly able critic.

No doubt Mr. Marnold, speaking of the sentimentalism in "Carmen," had in mind the duet between Don José and Micaela. This duet, the Toreador's song, and the aria of Micaela are the weaker portions of the work. In spite of them, "Carmen" will be performed for some years to come, and musicians, even the most fastidious, as well as the general public, will find pleasure in hearing Bizet's music.

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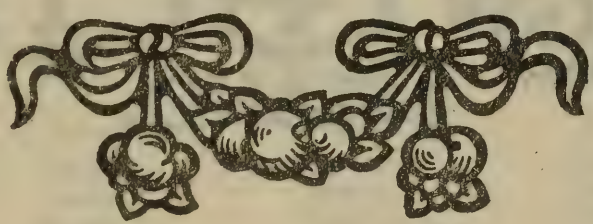
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Goldstein, S.	Kurth, R.	Werner, H.	

Violas.

Férir, E.	Heindl, H.	Zahn, F.	Kolster, A.	Krauss, H.
Scheurer, K.	Hoyer, H.	Kluge, M.	Sauer, G.	Gietzen, A.

Violoncellos.

Warnke, H.	Nagel, R.	Barth, C.	Loeffler, E.	Warnke, J.
Keller, J.	Kautzenbach, A.	Nast, L.	Hadley, A.	Smalley, R.

Basses.

Keller, K.	Agnesy, K.	Seydel, T.	Ludwig, O.
Gerhardt, G.	Kunze, M.	Huber, E.	Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
Maquarre, A.	Longy, G.	Grisez, G.	Sadony, P.
Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.	English Horn.	Bass Clarinet.	Contra-bassoon.
	Mueller, F.	Stumpf, K.	Helleberg, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Hess, M.	Schmid, K.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

Harp.	Tympani.	Percussion.	
Schuëcker, H.	Rettberg, A.	Dworak, J.	Senia, T.
	Kandler, F.	Ludwig, C.	Burkhardt, H.

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PROGRAMME.

PART I.

In commemoration of Mendelssohn's 100th birthday (born at Hamburg, February 3, 1809.)

Mendelssohn Overture, "Fingal's Cave," Op. 26

Mendelssohn . . . Scherzo from the Music to Shakespeare's "A Midsummer Night's Dream," Op. 61

Mendelssohn . . Symphony No. 3, in A minor, "Scotch," Op. 56

I. Introduction and Allegro agitato.
II. Scherzo assai vivace.
III. Adagio cantabile.
IV. Allegro guerriero and Finale maestoso.

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In August, 1829, Mendelssohn saw Staffa and Fingal's Cave. He at once determined to picture the scenes in music, and he wrote to his sister on August 7: "In order to make you understand how extraordinarily the Hebrides affected me, the following came into my mind there." Then he gave the twenty measures which form the opening of the overture. Ferdinand Hiller, who lived with Mendelssohn in Paris during the winter of 1831–32, wrote: "Mendelssohn has brought with him also the sketched score of the 'Hebrides' overture He told me how the thing came to him in its full form and color when he saw Fingal's Cave, and he also informed me how the first measures, which contain the chief theme, had come into his mind. In the evening he was making a visit with his friend Klingemann on a Scottish family. There was a piano in the parlor; but it was Sunday, and there was no possibility of music. He employed all his diplomacy to get at the piano for a moment; and, when he had succeeded, he dashed off the theme out of which the great work grew. It was finished at Düsseldorf, but only after an interval of years."

Mendelssohn finished his first version of the overture in Rome. The autograph score is dated December 16, 1830, and dedicated to Franz Hauser, and on December 30 he wrote: "The 'Hebrides' is finished at last." So Mr. Stratton says; but Lampadius quotes a letter written November 16, 1830, in which Mendelssohn says he has finished the overture. He also quotes from a letter dated December 20: "The 'Hebrides' is done at last and is a curious thing."

Mendelssohn took the score to Paris, and he wrote January 12, 1832, that he did not produce it then, because it was not "quite right": "The middle portion in E (*forte*) is too stupid, and the whole working-out smells more of counterpoint than of train-oil, sea-gulls, and salt fish, and must be all altered."

The overture was performed at a Philharmonic Concert in London, May 14, 1832. The composer, who conducted, wrote: "It went

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splendidly, and sounded so droll amongst all the Rossini things." The *Athenæum* said that, as descriptive music, it was a failure. George Hogarth says of the overture in his "Philharmonic Society of London" (1862): "It at once created a great sensation,—a sensation, we need scarcely add, that has not been diminished by numberless repetitions. At a general meeting of the Society on the 7th of June, 1832, Sir George Smart read a letter from Mendelssohn requesting the Society's acceptance of the score of this overture;* and it was resolved to present him with a piece of plate in token of the Society's thanks, which was forthwith done." The *Harmonicon* praised the overture highly, and said that the key of B minor was well suited to the purpose.

The overture has borne various titles. When it was first performed by the Philharmonic, London, it was called "The Isles of Fingal." Mendelssohn in letters referred to it as "The Hebrides," "The Solitary Island." The first published score (1834) bore the title, "Die Fingals Höhle"; but "Die Hebriden" was on the orchestral parts.

The first performance in the United States was by the Philharmonic Society of New York, November 16, 1844. The overture was performed at a concert of the Boston Academy of Music, February 22, 1845. It was played at a concert on March 15 of the same year, and the programme published this explanatory note: "This piece seems to be intended, in some degree, as a description both of the scene itself and of the feelings produced by it."

Chiefly on account of this overture Wagner characterized Mendelssohn as a "*feinsinniger Landschaftsmaler*,"—an exquisite landscape painter. (See "La Musique dans la Nature," by H. Lavoix, the younger (Paris, 1873); "Les Musiciens Paysagistes," by Jules Carlez (Caen, 1870); and, for an acute study of Mendelssohn's talent and limitations, "Vom Geistreichen in der Musik," by Paul Marsop, published in *Die Musik* for January, 1902.)

* Mr. Stratton says: "Mendelssohn gave the original score of the 'Hebrides' overture to Moscheles, and some fifty years later it was perused by Gounod, who placed a D for the double-basses in the third bar, making a note to the effect that Mendelssohn must have forgotten it. As Mendelssohn was not in the habit of neglecting the slightest detail, it may be questioned whether he did not intentionally give that note to the violoncellos instead." See "Mendelssohn," by S. S. Stratton, p. 204 (London, 1901), and Mendelssohn's Letters to I. and C. Moscheles, pp. 76, 77, 83 (Boston, 1888).

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The overture is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

It is regular overture form. The first theme enters at the beginning and is given to violas, violoncellas, and bassoons (B minor); the second theme enters in D major (clarinets, bassoons, and violoncellos). The conclusion theme is practically a rhythmic variation of the first. It enters fortissimo for full orchestra, D major, and leads to a fanfare for horns and trumpets which ends the first part. The working-out section begins pianissimo with the first theme for violas, violoncellos, and double-basses against tremulous harmonies for violins. Each phrase is answered by a call from wind instruments. This call soon resembles part of the first theme. Mr. Apthorp once wrote: "The effect of the fragments of the theme in the lower register of the strings against the tremulous accompaniment of the violins—all kept in a mysterious pianissimo—interrupted ever and anon by the wild screams of the wind instruments, is wholly original, and as suggestively poetic as it is original. One cannot help thinking to hear the cries of sea-gulls and terns. Here Mendelssohn shows that he fully earned the title of '*grand paysagiste*' that a certain other great composer once gave him. Except for an almost constant undulatory movement in the strings, which easily enough suggests the restlessness of a wind-swept sea, there is exceeding little of what should properly be called realism in the music. There is no attempt directly to imitate the sounds or movements of animate or inanimate nature in the wild neighborhood of lonely islands in the Northern seas. But such is the suggestiveness of the music, with its sudden contrasts of loud with soft, staccato with legato, of long sustained notes with restlessly moving parts, that, knowing the title, the listener has to stretch his imagination but very little to shut his eyes and see the whole picture, hear the birds scream, and the winds whistle, smell the salt sea-weed on the rocks."

The third part of the overture is somewhat shortened from the first, and soon after the second theme leads to a short coda.

The overture "Fingal's Cave" was performed in Boston as early as February 22, 1845, at a concert of the Boston Academy of Music.

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Scherzo from the Music to "A Midsummer Night's Dream," Op. 61.

Felix Mendelssohn-Bartholdy.

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

Translations by Schlegel and Tieck of Shakespeare's plays were read by Mendelssohn and his sister Fanny in 1826. The overture, "A Midsummer Night's Dream," was written that year, the year of the String Quintet in A (Op. 18), the Sonata in E (Op. 6), and some minor pieces. Klingemann tells us that part of the score was written "in the summer, in the open air, in the Mendelssohns' garden at Berlin, for I was present." This garden belonged to a house in the Leipziger Strasse (No. 3). It was near the Potsdam gate, and when Abraham Mendelssohn, the father, bought it, his friends complained that he was moving out of the world. There was an estate of about ten acres. In the house was a room for theatrical performances; and the centre of the garden-house formed a hall which held several hundred, and it was here that Sunday music was performed. In the time of Frederick the Great this garden was part of the Thiergarten. In the summer houses were writing materials, and Felix edited a newspaper, called in summer *The Garden Times*, and in the winter *The Snow and Tea Times*.

Mendelssohn told Hiller that he had worked long and eagerly on the overture: "How in his spare time between the lectures at the Berlin University he had gone on extemporizing at it on the piano of a beautiful woman who lived close by; 'for a whole year, I hardly did anything else,' he said; and certainly he had not wasted his time."

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It is said that Mendelssohn made two drafts of the overture, and discarded the first after he completed the first half. The earlier draft began with the four chords and the fairy figure; then followed a regular overture, in which use was made of a theme typical of the loves of Lysander and Hermia and of kin to the "love melody" of the present version.

The overture was first written as a pianoforte duet, and it was first played to Moscheles in that form by the composer and his sister, November 19, 1826. It was performed afterward by an orchestra in the garden-house. The first public performance was at Stettin in February, 1827, when the composer conducted. The critic was not hurried in those days, for an account of the concert appeared in the *Harmonicon* for December of that year. The critic had had time to think the matter over, and his conclusion was that the overture was of little importance.

In 1843 King Frederick William the Fourth of Prussia wished Mendelssohn to compose music for the plays, "Antigone," "A Midsummer Night's Dream," "Athalie," which should be produced in September. During the summer of that year Mendelssohn composed the additional music for Shakespeare's play. The rehearsals began in an upper story of the royal palace at Berlin, because the height of the room permitted the use of scenery much higher than that found ordinarily in theatres. Tieck had divided the play into three acts, and had said nothing to the composer about the change. Mendelssohn had composed with reference to the original division. The first performance was at the New Palace, Potsdam, October 14, 1843. Joachim, then an infant phenomenon, went from Leipsic to hear it. Fanny wrote to her sister at Rome: "Never did I hear an orchestra play so pianissimo. The dead-march for Thisbe and Pyramus is really stupendous; I could scarcely believe up to the last that Felix would have the impudence to bring it before the public, for it is exactly like the mock preludes he plays when you cannot get him to be serious." The play was performed at the King's Theatre, Berlin, on October 18 and the three following nights. The play puzzled, and highly respectable persons declared it to be vulgar; but the music pleased.

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Mendelssohn's music to the play consists of twelve numbers: I. Scherzo, Entr'acte after Act I.; II. Fairy March in Act II.; III. "You spotted snakes," for two sopranos and chorus, in Act II.; IV. Melodrama in Act II.; V. Intermezzo, Entr'acte after Act II.; VI. Melodrama in Act III.; VII. Notturno, Entr'acte after Act III.; VIII. Andante in Act IV.; IX. Wedding March after the close of Act IV.; X. Allegro Commodo and Marcia Funebre in Act V.; XI. Bergomask Dance in Act V.; XII. Finale to Act V. Many of the themes in these numbers were taken from the overture.

The scherzo (entr'acte between Acts I. and II.) is an Allegro vivace in G minor (3-8). "Presumably Mendelssohn intended it as a purely musical reflection of the scene in Quince's house—the first meeting to discuss the play to be given by the workmen at the wedding—with which the first act ends. Indeed there is a passing allusion to Nick Bottom's bray in it. But the general character of the music is light and fairy-like, with nothing of the grotesque about it." The scherzo presents an elaborate development of two themes that are not sharply contrasted. The first theme has a subsidiary. The scherzo is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The overture was played for the first time in Boston at a concert



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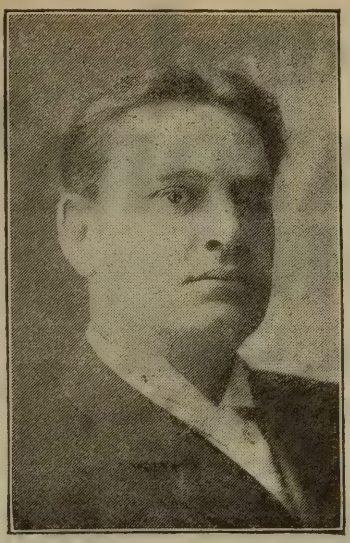
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of the Boston Academy of Music, February 21, 1846. When the Germania Musical Society first visited Boston, and gave twenty-nine concerts in the Melodeon in six weeks,—the first concert was on April 14,—the overture was played thirty-nine times. This orchestra was made up of only twenty-three players, and there was only one 'cellist. Mr. Thomas Ryan, in his Memoirs, tells an entertaining story about his attempt to introduce the overture in Boston.

The Germania Musical Society announced in Boston a performance on March 6, 1852, of the "entire music" of Mendelssohn to Shakespeare's play, with Mrs. F. Kimberly, reader; but the vocal music was not sung on this occasion in spite of the announcement.

At performances of "A Midsummer Night's Dream" at the Boston Theatre in 1856—the first of the series was on April 14—music by Mendelssohn, Horn, T. Cooke, and Comer, was performed. John Gilbert played Bottom; John Wood, Flute; Mrs. Barrow, Oberon; Emma Taylor, Titania; and Mrs. John Wood, Puck.

Music by Mendelssohn was performed at Selwyn's Theatre, Boston, in November, 1869, when there was an extraordinarily strong cast, which included F. Robinson, Theseus; C. R. Thorne, Jr., Lysander; Mary Wells, Hippolyta; Virgina Buchanan, Helena; Mary Cary, Titania; Blanche Davenport, First Fairy; Stuart Robson, Bottom; W. J. Lemoyne, Flute; Kitty Blanchard, Puck.

There was a performance of the overture and incidental music in Boston at a concert of the Boston Symphony Orchestra led by Mr. Paur, April 14, 1894. Mr. George Riddle read the text; Mrs. Marie Barnard Smith and Miss Harriet S. Whittier were the solo singers; the chorus was made up of members of the Cecilia.

There have been other performances in Boston. It may be added that the Scherzo, Notturno, Fairies' March, Lullaby, Finale and Wedding March were "done into dance" by Miss Isadora Duncan, in the conservatory of a private house at Newport, R.I., September 28, 1898.

Mr. Victor Herbert, in his arrangement of the music for Mr. Nat Goodwin's revival of "Midsummer Night's Dream" (1903), added to Mendelssohn's score transcriptions of certain "Songs without Words" and numbers based on phrases from the unfinished opera "Loreley"

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and from chamber music. He was not the first. When Shakespeare's comedy was revived by Mr. Beerbohm Tree (London, January 10, 1900), an orchestral arrangement of Mendelssohn's "Song without Words" in C, No. 34, was added to the original score, and Miss Nielson sang 'I know a Bank" to the melody of Mendelssohn's "Auf Flügeln des Gesanges."

The latest performance in Boston of Shakespeare's comedy with Mendelssohn's music was by Mr. Ben Greet's Players, assisted by members of the Boston Symphony Orchestra, led by Mr. Gustav Strube, in Symphony Hall, November 18, 1908.

Here is a partial list of music written expressly for this comedy:—

"By the Simplicity of Venus' Doves," song by Hermia. Sir Henry Bishop, 1816. Sung by Miss Stevens.

"O Happy Fair! Your Eyes are Loadstars." C. Smith, 1754, solo soprano, in the operatized version entitled "Fairies"; solos by E. J. Loder (1844) and Edward Hine; glee by W. Shield.

"Before the Time I did Lysander see." C. Smith, 1754. Song.

'Love looks not with the Eyes." C. Smith, 1754. Song.

"Over Hill, over Dale." Solo by T. Cooke (1840), Edward Fitz William (1855), G. A. Macfarren (1856), J. F. Duggan (1862); duet by W. Wilson (1858); glee by W. Jackson (1770–75); part song by Hatton.

"That very Time I said," entitled "Love in Idleness." Soprano solo sung by Mme. Vestris; T. Cooke (1840).

"I know a Bank." Solo by John Percy (died in 1797); duets by C. E. Horn (1827), J. Barnett (1830).

"You Spotted Snakes." Glee, W. B. Earle (1794), R. J. S. Stevens (1800?), G. A. Macfarren (1879), W. Hills (1865); solo, C. Smith (1794); "The Fairies' Song," J. Mount (1879).

"Through the Forest." Mrs. J. B. Gattie (1825?), solo.

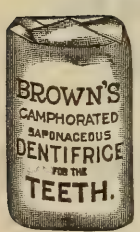
"The Woosell Cock." Purcell's version is lost. Burney, song (1762); Anon.

"Flower of this Purple Day." Solo, C. Smith (1754).

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"Lo, Night's Swift Dragons." Solo, T. Cooke (1840).

"Up and Down." C. Burney, solo (1762); C. Smith, solo (1754); T. Cooke, solo (1840).

"The tedious brief scene" of Pyramus and Thisbe was made into a mock opera, "Pyramus and Thisbe," by J. F. Lampe (1745).

"Now the Hungry Lion roars." Solos and chorus, R. Leveridge (1727); glee, Dr. Cooke (about 1775), R. J. S. Stevens (about 1790?), Sir Henry Bishop (1816); C. Smith (1794); solo for bass, W. Linley (1816). A setting by Bishop for four male voices was introduced in "Two Gentlemen of Verona," and Horn's setting was sung in "Merry Wives of Windsor."

Symphony No. 3, in A minor, "Scotch," Op. 56.

Felix Mendelssohn-Bartholdy

(Born at Hamburg, February 3, 1809; died at Leipsic, November 4, 1847.)

An episode in the life of Mary Stuart is told in a few words by Jeremy Collier, A.M., in "The Great Historical, Geographical, Genealogical, and Poetical Dictionary; being a Curious Miscellany of Sacred and Prophane History."

"In 1565 David Riccio, a Piemontois, who being advanc'd from a Musician to a Secretary and much in the Queen's Favour, manag'd his Interest indiscreetly and grew hated by the King, and the Nobility. The King declining, as he imagin'd in the Queen's Esteem, and provoked with the Haughtiness of Riccio, got him murther'd in the Presence."

As a matter of fact, the murder was in 1566, nor was the decline of the king in the esteem of Mary Stuart a matter of imagination.

The story of Ricci, Riccio, or Rizzio, the lute player of Turin, has moved musicians as well as poets to composition. There are operas by Canepa, Capecelatro, Rodrigues, Schliebner, which bear his name;*

* For an entertaining description of an English opera, "David Rizzio," see William Hazlitt's "Dramatic Essays" (No. 6 published originally in the *London Magazine* of June, 1820), collected works of Hazlitt, vol. viii. (1903), pp. 459-461. John Braham impersonated Rizzio. The libretto was by Col. Hamilton. There were five composers of the music. Genest says: "This is a serious opera in three acts, but there are some comic scenes. The serious scenes are injudiciously written in blank verse." The opera was produced at Drury Lane, June 17. It was performed five times. Mrs. W. West took the part of Mary Queen of Scots.

LOUDON CHARLTON

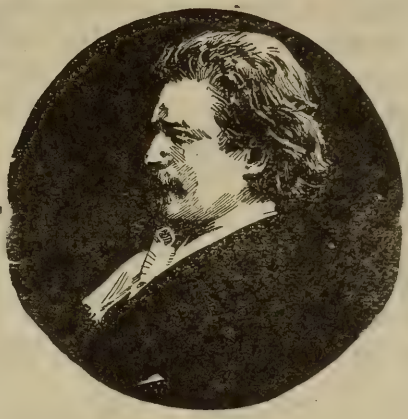
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there are other operas in which he is introduced; there is a symphonic prologue "Riccio" (Op. 16) by Adolf Sandberger; there are songs, as Raff's "David Riccio's letztes Lied," which had its season of popularity in concert halls. And this tragic story of a lute player and an infatuated or reckless queen made a deep impression on Mendelssohn.

Mendelssohn visited Scotland in 1829. He wrote from Edinburgh, July 30: "We went, in the deep twilight, to the palace of Holyrood, where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. This the murderers ascended, and finding Rizzio in a little room drew him out; and three chambers away is a small corner where they killed him. The roof is wanting to the chapel, grass and ivy grow abundantly in it; and before the altar, now in ruins, Mary was crowned Queen of Scotland. Everything around is broken and mouldering, and the bright sky shines in. I believe I found to-day in that old chapel the beginning of my Scotch symphony."

The score of the Symphony in A minor was published by Breitkopf & Härtel, of Leipsic, in March, 1851.

The movements are not separated by the usual waits: they should be played consecutively, without stops.

The first movement opens with a slow introduction, Andante con moto, A minor, 3-4. The theme is given out in full harmony by wind instruments and violas; 'cellos and double-basses are soon added to weight the bass. Recitative-like phrases in all the violins in unison follow, and soon turn into a subject against developments of the chief theme.

The main body of the first movement, Allegro un poco agitato, A minor, 6-8, begins at once with the first theme in the strings, but the melody of the first violins is doubled by the first clarinet. This melodious motive is developed and leads to a subsidiary theme, Assai animato, for full orchestra, which is developed brilliantly. A climax for full orchestra is followed by a second theme, or, as some prefer, a conclusion theme in E minor. Toward the end of the free fantasia a

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slow cantilena in the 'cellos leads to the beginning of the third part of the movement. This third part begins regularly. The 'cellos keep up the reverie-like cantilena as a counter-theme. The subsidiary theme does not reappear. The coda, beginning somewhat after the manner of the free fantasia, leads to an effective return of the first subsidiary theme, fortissimo, in the full orchestra. The movement ends with a short return of the theme of the introductory Andante in the wind instruments and violas.

The second movement, Vivace non troppo, F major, 2-4, is in the place of the scherzo. After calls on wood-wind and brass instruments the clarinet plays a lively Scottish dance tune, which is developed at length and with great brilliance by fuller and fuller orchestra. The second theme is a delicate staccato for the strings.

The third movement, Adagio, A major, 2-4, is a free development of a slow cantilena in alternation with a more severe, march-like second theme. The accompaniment grows more varied and elaborate. "The form is very like that application of the 'theme and variations' principle to the slow aria form which we find in some of Beethoven's slow movements,—in the pianoforte Andante favori in F or the Andante of the C minor Symphony." *

The fourth movement, Allegro vivacissimo, A minor, 2-2, begins with a lively theme of a Scottish character, given to violins against repeated staccato chords for violas, bassoons, and horns. This theme, developed, leads to a subsidiary passage for full orchestra. A tuneful second theme is given to wood-wind instruments over an organ-point for first violins. This is worked up in alternation with a second subsidiary motive. All this thematic material is worked out after the manner of a free fantasia, but afterward Mendelssohn abandoned the orthodox sonata form, omitted the third part of the movement, and substituted a free coda with a new theme, Allegro maestoso assai, A major, 6-8. This march-like, pompous theme is developed by full orchestra to form an apotheosis.

* From Mr. W. F. Apthorp's analysis of the "Scotch" symphony.



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The last movement of this symphony has been entitled "The Gathering of the Clans."

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

OVERTURE TO A COMEDY OF SHAKESPEARE (WITH USE OF AN OLD ENGLISH MELODY OF THE SIXTEENTH CENTURY) FOR FULL ORCHESTRA, OP. 15 PAUL SCHEINPFLUG.

(Born at Loschwitz, near Dresden, September 10, 2875; now living at Bremen.)

This overture has just been published, and the present performances are the first in the United States. The publication was announced only last month.

Scheinpflug gives no clue to the comedy that suggested the overture. The section *con gravità* with the heavy, ponderous measures, the crash, and the light passages following that suggest laughter may lead some to think of the "Merry Wives of Windsor" and Falstaff's discomfiture; but this would be a mere surmise.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), English horn (two in all), one clarinet in D, two clarinets in A, three bassoons (one interchangeable with double-bassoon,) four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, strings.

The overture opens brilliantly, Allegro con spirito, E major, and after a few measures the first chief theme is given to the bassoon. There is a subsidiary theme of a chattering nature, which is afterward used extensively in combination with other thematic material. There



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is extensive development. The first chief motive is of a light, running character, and is to be played with elegance. The second chief theme is of a more expressive nature, B major, and is given to a clarinet with a persistent figure for the violas. After a treatment of this material there is a section, Allegretto grazioso, in which an old English tune from the Fitzwilliam Virginal Book * is introduced (English horns). The composer does not further identify this tune, but it is that of "Meridian Alman," set by Giles Farnaby † (Volume II. of the edition edited by Messrs. Fuller-Maitland and Squire, 1894). "Alman" is a variant of "almain," a sort of dance, also a species of dance music in slow time, afterwards included as one of the movements of the Suite. In these senses the word is now written Allemande. Allegro con brio. The first theme and the English tune are combined. There is another important motive, that of the section *con gravità*, already mentioned. There is a return to the opening section. The second theme and the chattering subsidiary recur. Con brio e fuoco. The old English tune is now in the bass. The foregoing thematic material is used in the brilliant close, which is apparently about to die away, when an unexpected melodic trick for the Glockenspiel brings in the final flourish.

* The Fitzwilliam Virginal Book was long, but erroneously, called "Queen Elizabeth's Virginal Book." It is in the collection left to Cambridge University, England, in 1816 by Viscount Fitzwilliam. For a full history of this interesting volume, see the preface to the edition quoted above and Grove's Dictionary, article "Virginal Music," and especially "An Elizabethan Virginal Book," by E. W. Naylor (London, 1905).

† Giles Farnaby is supposed to be a native of Truro. He began the study of music about 1580, was living in London in 1589, was graduated at Oxford as Bachelor of Music July 7, 1592. He was one of the ten composers employed by Thomas Este to harmonize tunes for his Book of Psalms (1592). In 1598 he published "Canzonets to four voices with a song of eight parts." He also contributed harmonies to some tunes in Ravenscroft's Psalter (1621). There are more than fifty pieces by him in the Fitzwilliam Virginal Book. To quote Naylor: "from them it may be gathered that he was a more clever player than Byrd, though nowhere near Bull in this respect. In sentiment and musical feeling Giles Farnaby's music is comparable with Byrd's."

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Scheinpflug's parents died when he was young. His studies were not serious until a Christmas present of a violin turned him toward earnest work. Patrons helped him, and he studied at the Dresden Royal Conservatory, the violin with Rappoldi, composition with Braunroth and Draeseke, and string quartet with Wolfermann. In 1897–98 he was one of a house quartet maintained by a Russian prince in the government of Kieff. There he wrote a sonata for the pianoforte and eight songs. He afterward wandered, sojourning for a time in Roumania, Bukowina, Hungary. He has for some time been concertmaster and substitute conductor of the City Orchestra, Bremen, and a member of the Philharmonic String Quartet, and he is busied musically in other ways in Bremen.

The list of his works includes 6 songs for medium voice, Op. 1; 6 songs for high voice, Op. 2; 3 songs, Op. 3; pianoforte quartet, E major, Op. 4; cycle, "Worpswede: Stimmungen aus 'Niedersachen,'" for medium voice, violin, English horn, and pianoforte, Op. 5; 5 songs, text by Franz Evers, Op. 6; 2 songs for medium voice, violoncello, and pianoforte, Op. 7; "Frühling: Ein Kampf- und Lebenslied," Op. 8; tone poem for orchestra, Op. 8 (produced February 13, 1906, at Bremen); 8 songs, Op. 9; "Selige Nächte," for male chorus, double quartet, and solo violin; and "Eidervogel," for four-voiced chorus, Op. 10; two ballads for medium voice and pianoforte, Op. 11; sonata in F major for violin and pianoforte, Op. 13; 7 songs for voice and pianoforte, Op. 14.

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Prelude and "Love Death," from "Tristan and Isolde."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865;* the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886;† the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the program that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the program of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.

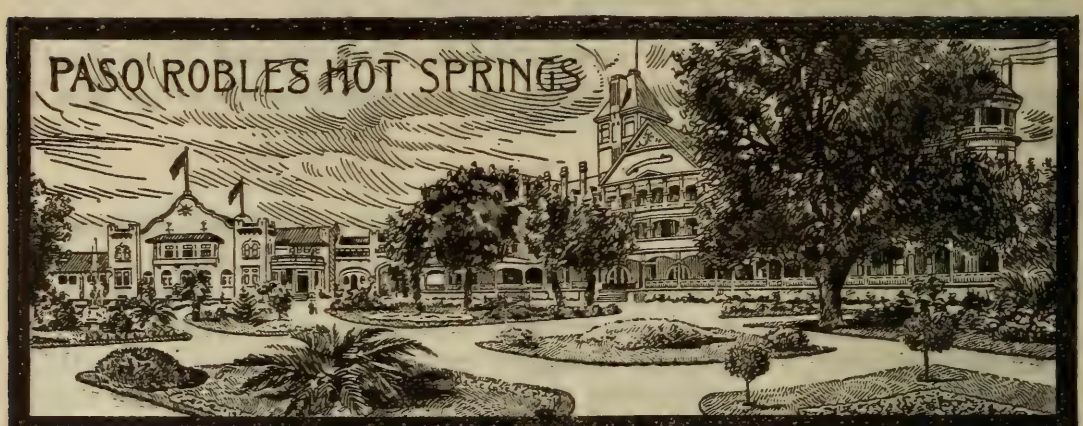
The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpts, three trombones, tuba, kettle-drums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN	ENGLISH PROSE TRANSLATION.*
Mild und leise wie er lächelt, wie das Auge hold er öffnet: seht ihr's, Freunde, säh't ihr's nicht? Immer lichter wie er leuchtet, Stern-umstrahlet hoch sich hebt: seht ihr's nicht? Wie das Herz ihm muthig schwillt, voll und hehr im Busen quillt, wie den Lippen wonnig mild süsser Athem sanft entweht:— Freunde, seht,—	How gently he smiles and softly, how he sweetly opens his eyes: see ye it, friends, can ye not see it? How he shines ever brighter, raises himself on high amid the radiant stars: do ye not see it? How bravely his heart swells and gushes full and sublime in his bosom, how sweet breath is gently wafted from his lips, ecstatically tender:—Friends, look,—feel ye and see ye it not?—Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and penetrates me, soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? Is it clouds of ecstatic perfume? As they swell and roar around me, shall I breathe? shall I hearken?

* This prose translation is by Mr. W. F. Apthorp.



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fühlt und seht ihr's nicht?—
Höre ich nur
diese Weise,
die so wunder-
voll und leise,
Wonne klagend,
Alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
Sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie Schwellen,
mich Umrauschen
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?
In dem wogenden Schwall,
In dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

Shall I sip, dive under, sweetly exhale myself away in odors? In the billowing surge, in the resounding echo, in the World-breath's waving All—to drown—to sink—unconscious—highest joy!

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Entrückeheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all present.]

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling.
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself,
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,

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Calm and happy,
In his breast!
From his lips
How sweet an incense
Softly breathes!
Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,
Saying all things;
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost;
Sinking,
Drowning,
Dreamless,
Blest.

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain, laments and wishes, delight and torment, up to the mightiest onslaught the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

Wagner at first intended that Therese Tietjens (1831–77) should create the part of Isolde; but, when he engaged Ludwig Schnorr von Carolsfeld (1836–65) for his Tristan, he took the tenor's wife, Malvina Guarrigues, or Malwina Garrigues, originally of a French family and the great-grand-niece of David Garrick. For the singular silence of Wagner in his writings concerning his first Isolde, see Maurice Kufferath's "Tristan et Iseult" (Paris, 1894), pp. 61–63. Wagner complimented her highly at the time of the performances. The fourth and last was on July 1, 1865. Schnorr died at Dresden, July 21 of that year, from the results of a cold contracted in the third act of the opera. His wife then left the stage. Born at Copenhagen, December 7, 1825, she died at Carlsruhe, February 8, 1904.

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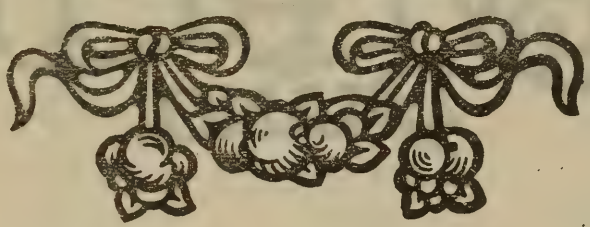
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WITH HISTORICAL AND DESCRIPTIVE NOTES BY PHILIP HALE



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Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
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Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
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Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

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Mann, J.
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Beethoven Overture to Goethe's "Egmont," Op. 84

Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74

Died November 6, 1893.

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
IV. Finale: Adagio lamentoso.

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Overture to "Egmont," Op. 84 Ludwig van Beethoven

(Born at Bonn, December 16 (?), 1770; died at Vienna, March 26, 1827.)

This overture was composed in 1810; it was published in 1811 The music to Goethe's play—overture, four entr'actes, two songs sung by Clärchen, "Clärchen's Death," "Melodram," and "Triumph Symphony" (identical with the coda of the overture) for the end of the play, nine numbers in all—was performed for the first time with the tragedy at the Hofburg Theatre, Vienna, May 24, 1810. Antonie Adamberger was the Clärchen.

The first performance of the overture in Boston was at a concert of the Boston Academy of Music, November 16, 1844. All the music of "Egmont" was performed at the fourth and last Philharmonic concert, Mr. Zerrahn conductor, on March 26, 1859. This concert was in commemoration of the thirty-second anniversary of Beethoven's death. The programme included the "Egmont" music and the Ninth Symphony. The announcement was made that Mrs. Barrows had been engaged, "who, in order to more clearly explain the composer's meaning, will read those portions of the drama which the music especially illustrates." Mr. John S. Dwight did not approve her reading, which he characterized in his *Journal of Music* as "coarse, inflated, over-loud, and after all not clear." Mrs. Harwood sang Clärchen's solos. The programme stated: "The grand orchestra, perfectly complete in all its details, will consist of fifty of the best Boston musicians."

All the music to "Egmont" was performed at a testimonial concert to Mr. Carl Zerrahn, April 10, 1872, when Professor Evans read the poem in place of Charlotte Cushman, who was prevented by sickness.

This music was performed at a Symphony Concert, December 12, 1885, when the poem was read by Mr. Howard Malcolm Ticknor.

When Hartl took the management of the two Vienna Court theatres, January 1, 1808, he produced plays by Schiller. He finally determined to produce plays by Goethe and Schiller with music, and he chose Schiller's "Tell" and Goethe's "Egmont." Beethoven and Gyrowetz were asked to write the music. The former was anxious to compose

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the music for "Tell"; but, as Czerny tells the story, there were intrigues, and, as "Egmont" was thought to be less suggestive to a composer, the music for that play was assigned to Beethoven. Gyrowetz's music to "Tell" was performed June 14, 1810, and it was described by a correspondent of a Leipsic journal of music as "characteristic and written with intelligence." No allusion was made at the time anywhere to Beethoven's "Egmont."

Long and curious commentaries have been written in explanation of his overture. As though the masterpiece needed an explanation! We remember one in which a subtle meaning was given to at least every half-dozen measures: the Netherlanders are under the crushing weight of Spanish oppression; Egmont is melancholy, his blood is stagnant, but at last he shakes off his melancholy (violins), answers the cries of his country-people, rouses himself for action; his death is portrayed by a descent of the violins from C to G; but his countrymen triumph. Spain is typified by the sarabande movement; the heavy, recurring chords portray the lean-bodied, lean-visaged Duke of Alva; "the violin theme in D-flat, to which the clarinet brings the under-third, is a picture of Clärchen," etc. One might as well illustrate word for word the solemn ending of Thomas Fuller's life of Alva in "The Profane State": "But as his life was a mirror of cruelty, so was his death of God's patience. It was admirable that his tragical acts should have a comical end; that he that sent so many to the grave should go to his own, and die in peace. But God's justice on offenders goes not always in the same path, nor the same pace: and he is not pardoned for the fault who is for a while reprieved from the punishment; yea, sometimes the guest in the inn goes quietly to bed before the reckoning for his supper is brought to him to discharge." The overture is at first a mighty lamentation. There are the voices of an aroused and angry people, and there is at the last tumultuous rejoicing. The "Triumph Symphony" at the end of the play forms the end of the overture.

The overture has a short, slow introduction, sostenuto ma non troppo, F minor, 3-2. The main body of the overture is an allegro, F minor, 3-4. The first theme is in the strings; each phrase is a descending arpeggio in the 'cellos, closing with a sigh in the first violins; the antithesis begins with a "sort of sigh" in the wood-wind, then in the strings, then there is a development into passage-work. The second theme has for its thesis a version of the first two measures

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of the sarabande theme of the introduction, fortissimo (strings), in A-flat major, and the antithesis is a triplet in the wood-wind. The coda, Allegro con brio, F major, 4-4, begins pianissimo. The full orchestra at last has a brilliant fanfare figure, which ends in a shouting climax, with a famous shrillness of the piccolo against fanfares of bassoons and brass and between crashes of the full orchestra.

The overture is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, kettledrums, and strings.

Symphony No. 6, in B minor, "Pathetic," Op. 74.

Peter Tschaikowsky

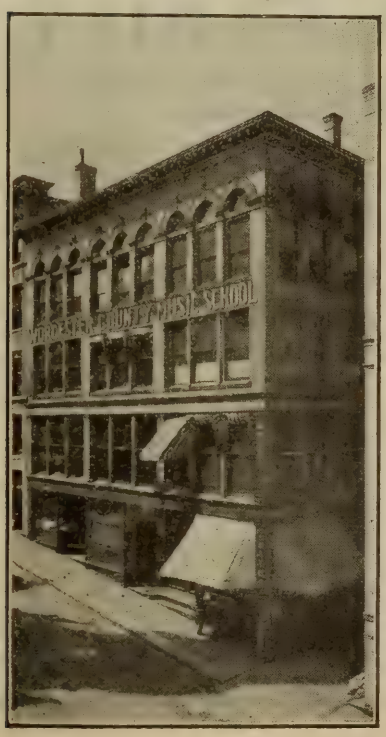
(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

I. Adagio, B minor, 4-4.
 Allegro non troppo, B minor, 4-4
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.



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dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days. Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay, Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous. the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included. an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was

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applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

THREE DANCE PIECES FROM "CEPHALUS AND PROCRIS," HEROIC BALLET; TAMBOURIN; MENUET ("THE NYMPHS OF DIANA"); GIGUE: FREELY ARRANGED FOR CONCERT PERFORMANCE BY FELIX MOTTL.

ANDRÉ ERNESTE MODESTE GRÉTRY.

(Grétry, born at Liége, February 8, 1741; died at Montmorency, near Paris, September 24, 1813.

Mottl, born at Unter St. Veit, near Vienna, August 29, 1856; now living in Munich.)

Grétry's "Céphale et Procris," heroic ballet in three acts, words by Jean François Marmontel (1723–99), was performed for the first time at Versailles before Louis XV., December 30, 1773, at the wedding festivities of Charles Philippe of France, Count of Artois, who married

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the Princess Marie Theresa of Savoy November 16 of that year.* There was only this one performance at Versailles, and the singers were as follows: Larrivée, Céphale; Sophie Arnould, Procris; Mme. Larrivée, l'Aurore; Miss Rosalie (afterward Levasseur), Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss La Suze, la Soupçon; Miss Dubois, Une Nymphe. The ballets were arranged by Vestris and Gardel.

"Céphale et Procris" was produced at the Académie Royale de Musique, Paris, May 2, 1775, and performed a dozen times. Larrivée, Céphale; Miss Levasseur, Procris; Miss Mallet, Flore and l'Amour; Miss Beauménil, Palès; Miss Duplant, la Jalousie; Miss Chateauneuf, la Soupçon; Miss Dubois, Une Nymphe. The chief dancers were Mmes. Guimard, Peslin, Dorival; Messrs. Vestris, d'Auberval, Gardel.

There was a revival May 23, 1777, and there were twenty-six performances that year.

Marmontel based his libretto on the story as told by Ovid in the seventh book of the "Metamorphoses." In Marmontel's version, Aurora, in love with Cephalus, disguises herself as a nymph, and comes down from her celestial home to see him; but her brilliance betrays her. She learns from him that he loves Procris. She then informs him that Diana has condemned Procris to die by the hand of her lover, but Cephalus runs to his fate. Jealousy and her followers prepare to take vengeance on Aurora, who appears as one of Diana's nymphs. Procris calls Cephalus. Jealousy advances, and tells her that her lover has abandoned her for Aurora. Cephalus, wearied by the chase, falls on the ground. Faint and wishing a refreshing breeze, he calls on Aura.† There is a stir in the foliage, and he hurls a dart. Procris

* Gustave Chouquet, in his "Histoire de la Musique Dramatique en France" (p. 357), says that "Céphale et Procris" was performed at Versailles at the end of the series of entertainments in honor of the marriage of the Dauphin and Marie Antoinette. The late conservator of the collection of musical instruments belonging to the Paris Conservatory was an unusually accurate and sound writer, but the marriage of the Dauphin and Marie Antoinette took place on May 16, 1770, over three years before the performance of "Céphale et Procris" at Versailles. The marriage of the Comte d'Artois and Marie Theresa was first by procuration at Turin in the palace of the King of Sardinia and Savoy, Marie's father, October 24, 1773. On November 14 of that year she arrived in the environs of Fontainebleau, and was there met by the King of France. Castil-Blaze, in his "L'Académie Impériale de Musique" (Paris, 1855), makes the mistake of Chouquet. No doubt Chouquet followed Castil-Blaze blindly in the matter.

† Aura, a light wind. There were two statues called "Auræ" at Rome in the time of Pliny the Elder. The Auræ were represented by the ancients as clothed in long and floating veils of a light texture.

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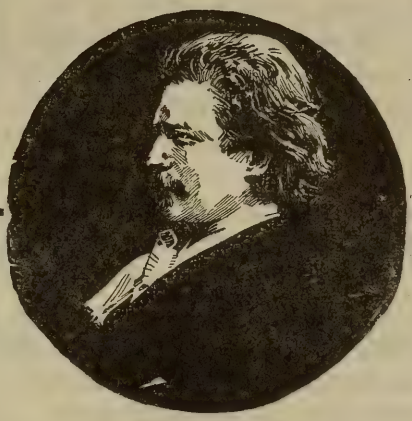
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comes forward with the dart that she has drawn from her breast. Jealousy rejoices, but Love brings Procris back to life, and the lovers are joined.

Mottl has taken three of the dance numbers and arranged them for concert use. The fifth scene of the first act is entitled "Les Nymphes de Diane." There is a chorus, which is followed by a ballet of Diana's nymphs: Minuet, Contredanse, Pantomime (followed by a repetition for chorus of the Minuet), Tambourin. The Gigue of Mottl's suite is from the fifth scene of the second act; chorus, "Mouvement de Louré," Gigue.

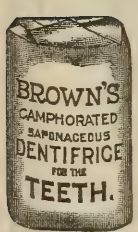
I. Tambourin, Presto, ma non troppo (original, presto), D major (original key, C major), 2-2. Mottl has scored the music for two flutes (interchangeable with two piccolos), two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, triangle, tambourine, strings. The chief motive is given to piccolos and oboes, while violas, 'cellos, horns, and tambourine play rhythmically a pedal with violins pizzicati, and the triangle on the weaker beat. The middle section is in D minor (C minor in the original) with melody for violins, while the horns sustain a pedal. After the repetition in major there is a coda.

The Tambourin is an old dance popular on the French stage of the eighteenth century. The melody was gay and lively. At the moment the flutes imitated the "fluitet," or "flaiutet," or "galoubet" of Provence, the bass marked strongly the note of the tambourin, or "tamboron." This tambourin of Provence should not be confounded with the familiar tambourine. The former is a long drum of small diameter, beaten with a stick in one hand, while the other hand plays the galoubet, a pipe with three holes, which are covered by the thumb, index finger, and the middle one. Prætorius attributes an English origin to the galoubet. The music for this instrument is written two octaves lower than the real sound, and the instrument has a chromatic scale of at least an octave and four notes. The tambourin, as a rule, has no snare. When there is one, it is a single cord stretched across the upper end of the drum. The player (le tambourinaire) bears the drum suspended from his left forearm; he beats with his right, and holds the galoubet

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in his left. If he plays the galoubet, he is called an "Escoular." To play the two instruments together is called "tutupomponeyer," and Daudet in "Port Tarascon" gives the transport ship the name "Tutupanpan," a name expressive of the sound of the two instruments. Bizet in "L'Arlésienne" gives an imitation of galoubet and tambourin, substituting the piccolo in the place of the former. For a further description of the instruments, their history, literature, and the manner of playing them, see "Lou Tambourin," by F. Vidal (Avignon, s. d.), and "Notice sur le Tambourin," by "Un Tambourinaire,"—de Lombardon-Montezan (Marseilles, 1883).

The Tambourin, the dance, was a stage dance. Folk-dances of Provence were the Olivettes, the Lacets, the Quenouilles, the Soufflets, the Joûte, the Cocos, the Cerceaux, the Folies Espagnoles, the Farandole, and all Branles for which the tambourin, the instrument, was used. As a stage dance, the tambourin was most popular, so that, according to rule, every opera at the Académie Royale de Musique had passepieds in the prologue, musettes in the first act, tambourins in the second, and chaconnes and passepieds in those remaining. Marie Anne Camargo was famous for dancing the tambourin.

There is a celebrated tambourin in Rameau's "Pieces for Clavecin," and the composer introduced it afterward in his opera-ballet, "Les Fêtes d'Hébe" (Paris, 1739). There is another one in Berton's "Aline, Reine de Golconde" (Paris, 1803). A still more celebrated one is in Adam's "Le Sourd" (Paris, 1853), with the couplets beginning

Sur le pont
D'Avignon,
En cadence
L'on y danse;
Sur le pont
D'Avignon
L'on y danse
Tous en rond.

Mr. Fritz Kreisler has played in Boston transcriptions of tambourins for violin: Rameau (February 12, 1901), Leclair's (January 23, 1902, and January 13, 1905).

II. Menuetto: moderato, B-flat major, 3-4 (original, menuet, C

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major, 3-4, without indication of pace). Mottl has scored this music for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, kettledrums, and strings.

The minuet was a dance in Poitou, France. It was called *menuet* on account of the small steps,—*pas menus*. The dance, it is said, was derived from the courante. It quickly made its way to court, and Louis XIV. danced it to music composed for him by Lully. For the minuet, originally a gay and lively dance, soon lost its vivacity when exported, and became a stately dance of the aristocracy. The Grande Encyclopédie described its characteristic as "a noble and elegant simplicity; its movement is rather moderate than rapid; and one may say that it is the least gay of all such dances." Louis XV. was passionately devoted to the minuet, but his predecessor, the Grand Monarch, is said to have excelled all others.

The court minuet was a dance for two, a man and a woman. The tempo was moderate, and the dance was followed in the balls by a gavotte. Those proficient in other dances were obliged to spend three months learning the most graceful and ceremonious of all dancing steps and postures.

An entertaining volume could be written on this dance, in which Marcel saw all things, and of which Senac de Meilhan said: "Life is a minuet: a few turns are made in order to curtsy in the same spot from which we started." It was Count Moroni who remarked that the eighteenth century was truly portrayed in the dance. "It was the expression of that Olympian calm and universal languor which characterized everything, even the pleasures of society. In 1740 the social dances of France were as stiff as the old French gardens, and were marked by an elegant coolness, prudery, and modesty. The pastime was not even called 'dancing.' People spoke of it as 'tracer les chiffres d'amour,' and no such commonplace expression as violin was used during this stilted period. The musical instruments which accompanied the dance were called 'les âmes des pieds.'" Women never looked more beautiful when dancing than in a minuet. Don John of Austria journeyed to Paris in disguise merely to look on Marguerite of Burgundy in the dance. There were five requisites,—"a languishing eye, a smiling mouth, an imposing carriage, innocent hands, and ambitious feet."

When Haydn was in London in 1791, he went to balls in November, and he described his adventures in his entertaining diary. He wrote of one ball: "They dance in this hall nothing but minuets. I could not stay there longer than a quarter of an hour; first, because the heat was so intense on account of so many people in a small room; secondly, on account of the miserable dance music, for the whole orchestra con-

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sisted of two violins and a violoncello. The minuets were more like the Polish ones than ours or those of Italy."

The. four famous minuets were the Dauphin's, the Queen's, the Minuet of Exaudet,* and the Court.

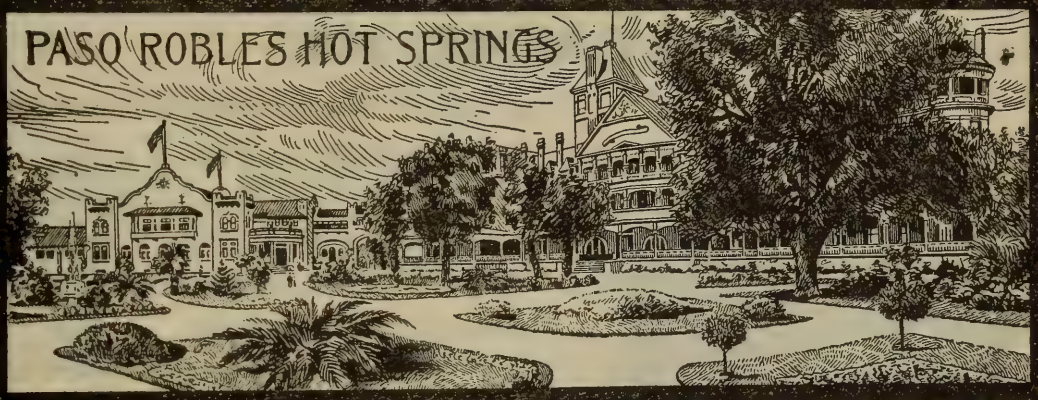
The minuet has been revived within recent years in Paris, in London, and even in this country, as a fashionable dance, and it has kept its place on the stage.

For a minute description of the steps of minuets, ancient and modern, see G. Desrat's "Dictionnaire de la Danse," pp. 229–246 (Paris, 1895)

III. Gigue. Allegro non troppo, D major, 6-8 (original, "Gigue très légère, A major, 6-8). Mottl has changed the melodic contour of Grétry's simple little dance, and elaborated the music. He has scored the jig for piccolo, flute, two oboes, two clarinets, two bassoons, two horns two trumpets, a set of three kettledrums triangle, and strings.

Dr. Hugo Riemann derives the word "gigue" from "giga," the name of the old Italian fiddle, and says that it was originally a French nickname for a violin (viella, fidel) with a big and bulging belly so that it looked not unlike a ham (*gigue*). The word first appeared in the dictionary of Johannes de Garlandia (about 1230). This form of fiddle was popular in Germany, so that the troubadour Adènes spoke of the *giguéours d'Allemagne* (German fiddlers). Others dispute this origin. Stainer and Barrett's "Dictionary of Musical Terms" (first published in 1876) says: "A fiddlestick is still called in the west of England a 'jigger,'" but the word does not appear with this meaning in Wright's great "English Dialect Dictionary" (1896–1905). Dr. Murray's "New English Dictionary" says that the origin of the word is uncertain. The first appearance of the word in English literature was about 1560 in A. Scott's poems.

* The song known as Minuet d'Exaudet—the words are from Favart's comedy, "La Rosière de Salency"—was sung in Boston at a Symphony Concert by Mr. Charles Gilibert, April 4, 1903. It was sung here by Mme. Blanche Marchesi, January 21, 1899.



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Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert

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at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I

Prelude to "Die Meistersinger zu Nürnberg" (new)	*Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	*Weissheimer*
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	*Liszt*
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	*Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	*Weissheimer*
Chorus, "Trocknet nicht"	*Weissheimer*
Chorus, "Frühlingslied"	*Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	*Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the



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overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp 200–210.



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MAX FIEDLER, Conductor

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The Boston Symphony Orchestra Programme

For the twenty-four Boston Concerts, with Historical and Descriptive Notes by Philip Hale. Bound copies of the Programme for the entire season can be had at $2.00 by applying before the last concert. Address all communications to

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in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring;

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

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Roth, O.
Kuntz, D.
Hoffmann, J.
Fiedler, E.
Krafft, W.
Theodorowicz, J.

Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.

Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

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Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.	Oboes.	Clarinets.	Bassoons.
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Brooke, A.	Lenom, C.	Mimart, P.	Mueller, E.
Battles, A.	Sautet, A.	Vannini, A.	Regestein, E.
Fox, P.	English Horn.	Bass Clarinet.	Contra-bassoon.
	Mueller, F.	Stumpf, K.	Helleberg, J.

Horns.	Horns.	Trumpets.	Trombones.	Tuba.
Hess, M.	Schmid, K.	Kloepfel, L.	Hampe, C.	Lorenz, O.
Lorbeer, H.	Gebhardt, W.	Mann, J.	Mäusebach, A.	
Hain, F.	Hackebarth, A.	Heim, G.	Kenfield, L.	
Phair, J.	Schumann, C.	Merrill, C.		

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PROGRAMME.

Berlioz . . . Fantastic Symphony, No. 1, in C major, Op. 16A

I. DREAMS, PASSIONS.
Largo; Allegro agitato e appassionato assai.
II. A BALL.
Waltz: Allegro non troppo.
III. SCENE IN THE FIELDS.
Adagio.
IV. MARCH TO THE SCAFFOLD.
Allegretto non troppo.
V. DREAM OF A SABBAT.
Larghetto; Allegro.

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II. Scherzando e molto leggiero; Trio: Andantino.
III. Intermezzo: Adagio.
IV. Virginia Reel: Molto vivace.

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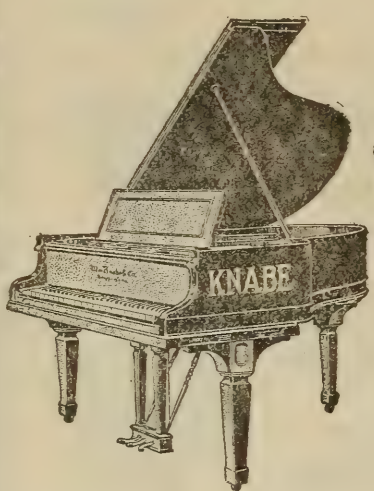
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FANTASTIC SYMPHONY, NO. 1, IN C MAJOR, OP. 16A . HECTOR BERLIOZ

(Born at la Côte Saint-André (Isère) on December 11, 1803; died in Paris on March 9, 1869.)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is the lyric monodrama, "Lélio, ou le retour à la vie" (Lelio; or, The Return to Life). Berlioz published the following preface* to the full score of the symphony:—

PROGRAMME
OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.
DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II.
A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III.
SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

*The translation into English of this preface is by Mr. William F. Apthorp.

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PART IV.

MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V.

WALPURGISNIGHT'S DREAM.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghost magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival. . . She takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together.

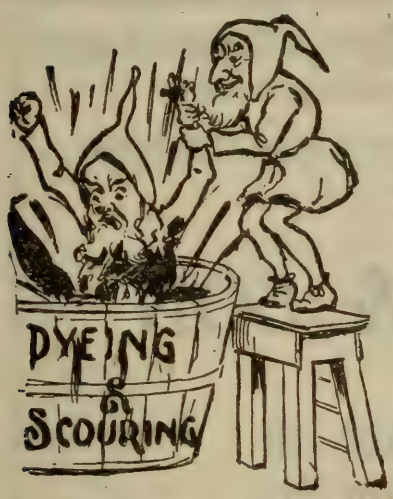
The "Fantastic Symphony," then, was first performed on December 5, 1830. Berlioz was almost twenty-seven years old. Beethoven had not been dead four years; Schubert had been buried a little over two years; Schumann had just obtained his mother's permission to study music; Verdi was a poor and unknown student at Busseto; Wagner was studying at Leipsic with the cantor of the Thomasschule; Brahms and Tschaikowsky were unborn.

The first performance of the work in America was at a concert of the Philharmonic Society of New York, Carl Bergmann conductor, January 27, 1866.

The first performance in Boston was at a concert of the Harvard Musical Association, February 12, 1880.

The symphony has been played here at concerts of the Boston Symphony Orchestra December 19, 1885, December 31, 1887, November 29, 1890, March 3, 1894, March 9, 1895, April 23, 1898, February 9, 1901, January 28, 1905.

A performance by the New York Symphony Orchestra was led by Mr. Felix Weingartner in Symphony Hall, Boston, January 17, 1906.



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thirty-five are identical, and certain developments in imitation are also identical.* It is given out first by violins and flute in unison, without accompaniment at first, but it is soon accompanied by staccato chords in the other strings. This theme is long and curiously constructed. There is a transitional subsidiary period, and a short climax, ending with a modulation to G major, leads to the announcement of the second theme, the thesis of which is identical with the opening figure of the Fixed Idea. The new portion of the second theme keeps interrupting attempted repetitions of the Fixed Idea. The development is scanty. The free fantasia begins with developments on the first figure of the Fixed Idea against a counter-figure in the wood-wind taken from the same theme. Fragments of the second theme follow. A climax leads to a long rest, and after a horn note and agitation of the second violins the Fixed Idea is sung in G major. The working-out continues, and there is a long contrapuntal climax. The third part begins with a fortissimo return of the Fixed Idea. The coda follows almost immediately, and toward the end the first section of the Fixed Idea is repeated, pianissimo, over sustained harmonies in the other strings.

II. The Ball Scene is scored for two flutes (one interchangeable with piccolo), one oboe, two clarinets, four horns, two harps, strings. Allegro non troppo, A major, 3-8. It begins with a short introduction. The main body begins with a waltz melody in A major in the first violins over a conventional waltz accompaniment in the other strings. Harps enrich with arpeggios. An episodic passage follows, and the

*"La Jeunesse d'un Romantique," by Adolphe Boschot, pp. 298, 385–387 (Paris, 1906)

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thesis of the waltz theme returns with a brilliantly varied accompaniment. There is a transitional passage leading to what may be called a trio, F major. Wood-wind instruments sing the Fixed Idea in waltz rhythm. The violins weave in phrases from the waltz as a contrapuntal accompaniment. There is a return to A major, and the waltz is repeated. There is a brilliant coda, più animato, on a new figure and counter-figure.

III. The Scene in the Fields is scored for two flutes, two oboes (the second is interchangeable with English horn), two clarinets, four horns, four bassoons, four kettledrums (each one played by a separate player), strings. It opens Adagio, F major, 6-8, with an imitative pastoral dialogue between oboe (behind the stage) and English horn (in orchestra). Then follows the chief theme of the movement, a melody sung in unison, then in thirds, by violins and flutes. The second theme, of a plaintive character, follows, and a figure heard in the introduction of the first movement is developed. A modulation to C major brings a return of the chief theme, sung by violas, 'cellos, bassoons. The development grows more passionate. Fragments of the Fixed Idea appears now and then in flute and oboe. The storm subsides. The clarinet sings phrases of the chief theme, which is repeated as a whole in C major by the second violins. In the coda the first measures of the chief theme are worked up in canonical imitation against similar imitations on the first figure of the Fixed Idea. A reappearance of a figure from the second theme leads to a decrescendo and at last to silence. The English horn takes up its part of the opening pastoral dialogue, but its phrases are answered by low thunder in the kettledrums played in harmony. A sigh of the strings against a horn note brings the end.

IV. The March to the Scaffold is scored for two flutes, two oboes, two clarinets, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, snare-drum, big drum, cymbals, strings. It opens pianissimo, Allegretto non troppo, G minor, 4-4, with rumblings in the kettledrums and basses (pizzicati). There are wild calls on wind instruments. The first theme is in the 'cellos and double-basses. The bassoons enter

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RICHARD ZECKWER, Director

with a weird counter-theme. The theme is taken up by violins against a contrapuntal bass in the other strings and a rumbling in the kettledrums, while the full orchestra exclaims between phrases. After the theme is worked up in contrary motion, the heroic second theme is played by all the wind instruments, B-flat major. There is a repeat, which leads back to the beginning of the movement. The first theme is worked out tumultuously by full orchestra. Some of the harmonic progressions led Berlioz to add a footnote: "There is no misprint here." The climax is cut short by the first phrase of the Fixed Idea (clarinet, pianissimo), which in turn is cut off by an orchestral crash, answered by rolls of drums. Mr. Boschot insists that this march was first written by Berlioz for his opera "Les Franc Juges" in 1826 or 1827, that this March to the Scaffold was originally a "Marche des Gardes," and Berlioz later only added the theme of the Fixed Idea. This statement provoked a bitter controversy between Messrs. Boschot and Tiersot. (See Boschot's "La Jeunesse d'un Romantique," pp. 249, 388, 394, 419, and "Un Romantique sous Louis Philippe" (Paris, 1908), pp. 639–641; numbers of the *Ménestrel* during the summer of 1906; *Le Mercure Musical*, December, 1906.

V. The Scene of the Sabbath is scored for one piccolo, one flute, two oboes, one small E-flat clarinet, one clarinet, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, one big drum (set on end and played upon with kettledrums sticks by two players), cymbals, strings. It begins with an introduction, Larghetto, C major, 4-4, which leads to a short allegro in the same key, 6-8, in which the clarinet gives out the Fixed Idea in the "rhythm of a mean dance tune." There are orchestral shrieks (1-1 time), and there is another allegro in E-flat major, 6.8, in which the E-flat clarinet, soon doubled by piccolo, squeaks out the Fixed Idea. The score becomes fuller, and a sort of recitative (basses and bassoons) introduces the main body, Allegro, C minor, 6-8. Bells toll on C and G. There are hints at the theme of the Witches' Dance. Bassoons and ophicleides begin intoning the Dies Irae, which is parodied by horns and trombones. A short transitional passage, with a hint at the dance, leads to the dance itself, C major,

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fugato. This fugue—for Schumann said Berlioz "need not have been so modest as to call it a fugato"—is developed at some length. There is a fortissimo return of the Dies Irae in the wind instruments, and strings and flutes go on with the development of the fugal dance. There is a wildly fantastic coda, and the full orchestra gives a distorted reminder of the Fixed Idea.

The symphony is dedicated to Nicholas I. of Russia.

Fantastic Suite for Pianoforte and Orchestra.

Ernest Schelling

(Born at Belvidere, N.J., in 1875; his home is now at Bar Harbor, Me.)

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and his unusual sense of pitch. He entered the Paris Conservatory when he was nine years old, and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900–1904 Mr. Schelling appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin. The list of his compositions includes a symphony, "Symphonic Legend" for orchestra, a fantasia for pianoforte and orchestra, chamber music, and pianoforte pieces. His "Symphonic Legend" was performed for the first time in 1903 at Warsaw.

Mr. Schelling played in Boston for the first time at a concert of the Boston Symphony Orchestra, February, 25, 1905 (Schumann's Concerto in A minor). He gave recitals in Jordan Hall, March 2, 11, 1905, and on March 14, of that year he played at a Kneisel Quartet concert Saint-Saëns's Piano Quartet in B-flat major, Op. 41.

The Fantastic Suite was composed in 1905–1906. It was orchestrated in 1907. The first performance was at the Konzertgebouw,

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Amsterdam, October 10, 1907. The composer was the pianist, and J. W. Mengelberg conducted.

The suite is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, harp, tambourine, kettle-drums, pianoforte and strings.

I. Allegro marziale, F-sharp minor, 3-4.* There is a short introduction for strings, which is followed by a cadenza for the pianoforte. This section is repeated. The strings give the rhythm of the first theme, which is announced by the pianoforte. This treatment is reversed: the pianoforte has the rhythmic figure and the strings play the theme. There is a subsidiary theme for the clarinet. An intermediary section follows with little solos, with fresh material and with passage-work for the pianoforte. Dominant of D major. The interlude leads to the announcement of the second theme (pianoforte), cantabile. This theme appears, varied, for the pianoforte, while solo violoncellos have a counter-theme. There is development. The second theme, always in the dominant, is ended by wind instruments in chromatic sevenths. In the working-out section the foregoing thematic material is used. The subsidiary theme, now in augmentation, is developed. There are reminiscences of the first theme in the brass. The pianoforte has a long trill. The first theme appears again (English horn); it is taken up by other wood-wind instruments; the pianoforte trill goes into the wood-wind instruments and takes up the first theme. The second motive is again heard with counter-theme, and is elaborated by wood-wind instruments. The first theme is now played by all the wood-wind instruments with accompaniment for pianoforte. This treatment is reversed. There is a short coda, based on the first theme. The movement ends in F-sharp major.

II. Scherzando e molto leggiero, B major, 6-8. There is a characteristic rhythmic figure for the wood-wind instruments. The first theme is announced by the pianoforte and taken up by the strings, while the pianoforte now has the characteristic figure. There are phrases which are used afterward in the trio, and there is a new theme

* I am indebted to the composer for the analytical sketch of his suite.—P. H.

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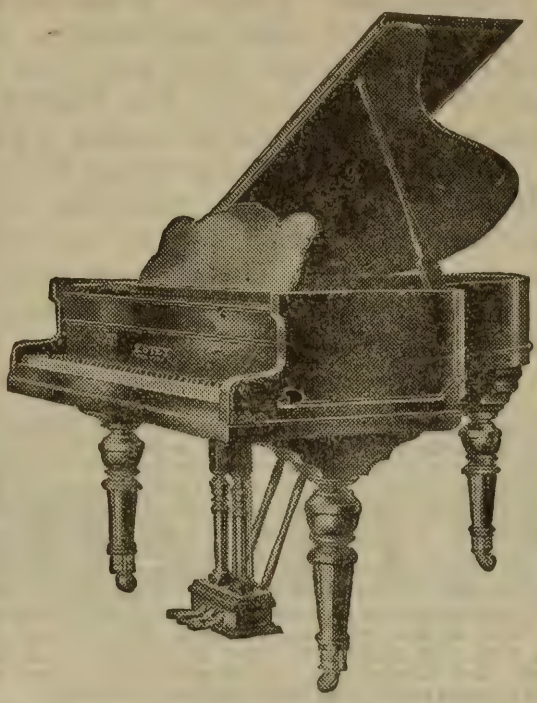
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for the violins. Trio, B major, Andantino, 5-4. This trio is practically a duet for English horn and pianoforte.

III. Intermezzo: Adagio, D-flat major, 4-4. The first theme is hinted at by wood-wind instruments, and then announced by the pianoforte. This theme is a long and expressive one. There is a cadenza for the pianoforte. The English horn and the brass clarinet have important parts, and the ending is piano.

IV. Virginia Reel: *Molto vivace, G-flat major, 2-4. The first theme is built on "Dixie." The preluding measures have the rhythm of "Dixie," and the theme is given out by the pianoforte and finished by trumpet and horn. This theme is varied, enlarged, etc. The second theme, D-flat major, poco meno mosso, is brought forward with the first (oboe and pianoforte), and it ends in D-flat with a fermata. F major, meno mosso. The "Dixie" theme is played by the pianoforte,

*"A reel is a lively dance, chiefly associated with Scotland, usually danced by two couples facing each other, and describing a series of figures of eight." The Oxford English Dictionary says of the derivation of the word: "Perhaps the same word as preceding [reel, substantive, a whirl or whirling movement]. Gaelic righil, ruithil, etc., commonly given as the source, is probably from Lowland Scottish." The first mention of the word in English literature was about 1585. Some say the dance is of Celtic origin; others, that it came from Scandinavia. It is a Danish national dance as well as Scottish. The principal point of its movements is the circular form. A "forsome reel" is performed by two couples; a "sixsome reel" is performed by three couples. Louis d'Egville says there are two tempi chiefly used in Scottish dancing,—the quick or reel tempo and the slow or strathspey tempo. The strathspey is named after the valley of the Spey. In the pure reel the same number of measures is danced both in reel and "setting" parts. In the famous reel of Tulloch, "after the first 'reel' part, a series of 'setting' to partners takes place as follows: the couples 'set' four bars, then, each grasping the other by the rear part of the arm with the right hand, turn to the left in two bars, then change hands, dancing two bars the reverse way, the men meet in the centre and set as before, the partners resting, and thus alternating to the end."

Francis Peacock, dancing-master of Aberdeen,—he died in 1807,—says the tunes "are divided into two parts, each consisting of four bars, which severally contain four crotchets or eight quavers"; and these notes are alternately, a dotted quaver and a semiquaver, the bar frequently terminating in a crotchet.

The Virginia reel is thought by some to be derived from the old English country dance, Sir Roger de Coverley, for which music, with directions for the dance, was published as early as 1685.

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and the melody, "Old Folks at Home," the third theme, is given to the violins (harmonics). These two themes are kept for some time in opposition. Harp solo. The second theme enters, G-flat. In the final section there is a free use of the third theme, built on "Old Folks at Home." The three themes are brought together, and there are passing allusions to "Yankee Doodle." The coda is a wild reel. "Yankee Doodle" is heard from wood-wind instruments. The characteristic figure of "Dixie" is heard till the end.

"DIXIE."

Daniel Decatur Emmett, the author of the words and melody of "Dixie," was born October 29, 1815, at Mount Vernon, Ohio, and he died there June 28, 1904.

His grandfather fought in the Revolutionary War under Morgan at the Cowpens, and his father, a blacksmith, was a soldier in the War of 1812. Dan helped his father at the smithy, had a little schooling, played the fiddle, and at the age of thirteen was a compositor in a newspaper office. At the age of fifteen or sixteen he wrote "Dan Tucker." A year later he enlisted in the United States Army as a fifer, and he learned to drum. He served his time, and then travelled with circus bands, and he also in side tents gave "sketches," which consisted of his own songs and dances. Early in 1843, or as some say 1842, he organized a string quartet, with violin, banjo, tambourine, and bones, and named it the Virginia Minstrels.* This organization appeared first at the Chatham Theatre in New York and afterward in the chief cities of the country. The costume consisted of white trousers, striped calico shirt, and blue calico coat with prodigious swallow-tails. The company went to London and appeared at the Adelphi Theatre. It met with bad luck and Emmett returned to New York.

I have before me as I write a little pamphlet of fifteen pages entitled: "Songs of the Virginia Minstrels: A Correct Edition of the Celebrated Songs of the Virginia Minstrels. Originally Composed and Sung by them at their Concerts." It was published in Boston in 1843 by

* His first associates were F. M. Brower, William Whitlock, and R. W. Bellham.



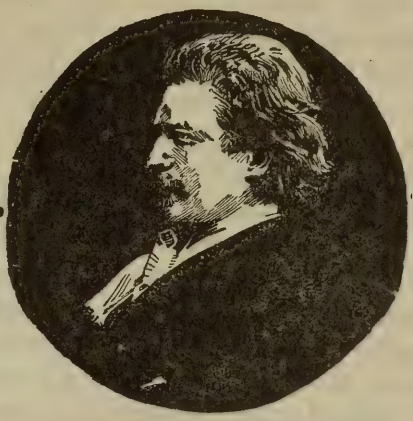
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Charles H. Keith, of 67 Court Street. With the exception of "Miss Lucy Long" and her "Answer," all the songs were "composed by old Dan Emmit" (*sic*). The titles are "'Twill Nebber Do to Gib It up so, Mr. Brown," "Old Dan Tucker," "Gwine ober de Mountain," "Boatman's Dance," "My Old Aunt Sally," "The Fine Old Colored Gentleman," "O Lawd, Gals, Gibe me a Chaw Terbakkur."

Why "Old Dan" and why the spelling of Emmett with an *i* and one *t*? Was Emmett, at the age of twenty-eight, called "Old Dan" because he had written "Old Dan Tucker"?

In 1857 Emmett joined Bryant's Minstrels. He was engaged to act and to compose Negro songs and walk-arounds. It is said that after he came back from England he had only short and profitless engagements at music halls. "While at work one day enlarging his repertory, he was joined by three friends also out of an engagement, and Emmett suggested that they give Nate Howe, then manager of the old Amphitheatre on the Bowery, a little surprise. Consenting at once, all four secured various instruments and started for the theatre, where Howe stood in the hallway. Surrounding him, they played and sang 'Lucy Long, Walk 'Round' in the most approved Negro style. Howe at once saw the point. 'Boys,' he said, 'you've made a hit; keep it up.'" This story may or may not be true. Emmett, however, as a member of Bryant's Minstrels, was valued for his ability to compose walk-rounds.

I now quote from Mr. Gustav Kobbé's interesting book, "Famous American Songs," published in 1906 in New York:—

> On Saturday night, September 17, 1859, after the performance, one of the Bryants told Emmett that a new walk-around was wanted in time for rehearsal on Monday. The minstrel replied that while the time was very short he would do his best. That night after he reached home he tried to hit upon some tune, but the music wouldn't come. His wife cheerily told him to wait until morning; he should have the room to himself so that he could work undisturbed, and when he had finished the walk-around he could play it for her as sole audience. If she liked it, the Bryants would, and so would the average listener.
>
> Next day was rainy and dismal. Some years before, Emmett had travelled with a circus as a drummer. In winter the warm Southern circuit was a popular route with circus people, and those who were obliged to show North would say

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when the cold weather would make them shiver, "I wish I was in Dixie." The phrase was in fact a current circus expression. On that dismal September day, probably the beginning of the equinoctial, when Emmett stepped to the window and looked out, the old longing for the pleasant South came over him, and involuntarily he thought to himself, "I wish I was in Dixie." Like a flash the thought suggested the first line for a walk-around, and a little later, the minstrel, fiddle in hand, was working out the melody, which, coupled with the words, made "Dixie" a genuine song of the people almost from the instant it was first sung from the stage of Bryant's Minstrels, then at 472 Broadway, New York, on the night of Monday, September 19, 1859.

Emmett himself, a little over a year before his death, told the same story to a reporter of the *Banner* of Mount Vernon,* but he prefaced the story as follows: "I remember when a boy with the circus that the performers always spoke of Dixie land when winter approached and the season for a tour in the South drew near. This came to be a part of the circus vernacular, and grew from the conflict which was then already being fomented on the slavery question. A man named Dixie owned a great plantation on Manhattan Island. When he was compelled to abandon slavery, he took his estates to Maryland, and thereafter, when a slave-owner was compelled to leave the North, it came to be remarked that he was going to Dixie's land. From this the term grew until it lost all is provincialism. . . . The original manuscript of the song was stolen from me years ago, and I never obtained any clue to its whereabouts. I have heard that a Confederate society in the South has it, but I don't believe it, as I have a letter of request from nearly every society there for the manuscript."

* For this and other information I am indebted to Mr. J. V. V. Elder, assistant postmaster of Mount Vernon, Ohio.—P. H.

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Dis worl' was made in jiss six days,
An' finished up in various ways;
Look away! look away! look away!
Dixie Land!
Dey den made Dixie trim and nice,
But Adam call'd it "Paradise."
Look away! look away! look away!
Dixie Land!

Mrs. Bryant at the rehearsal was afraid that these lines might offend some. The minstrels were careful to avoid anything that might give offence. The song as sung and now generally known begins:—

I wish I was in de land ob cotton,
Old times dar am not forgotten;
Look away! look away! look away!
Dixie Land!
In Dixie Land whar I was born in,
Early on one frosty mornin',
Look away! look away! look away!
Dixie Land!

Chorus.

Den I wish I was in Dixie! Hooray! Hooray!
In Dixie's Land we'll take our stand, to lib an' die in Dixie.
Away! away! away down South in Dixie.
Away! away! away down South in Dixie.

The stanzas which followed were changed a little from time to time, and were finally as follows:—

Ole missus marry "Will-de-Weaber";
Willum was a gay deceaber;
Look away! look away! look away!
Dixie Land!
But when he put his arm around her,
He smiled as fierce as a forty-pounder,
Look away! look away! look away!
Dixie Land!

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His face was sharp as a butcher's cleaber;
But dat did not seem to greab her;
Look away! look away! look away!
Dixie Land!
Ole missus acted de loofish part,
And died for a man dat broke her heart;
Look away! look away! look away!
Dixie Land!

Now here's health to de next ole missus,
An' all de gals dat want to kiss us;
Look away! look away! look away!
Dixie Land!
But if you want to drive 'way sorrow,
Come and hear dis song to-morrow;
Look away! look away! look away!
Dixie Land!

Dar's buckwheat cakes an' Injun batter,
Makes you fat or a little fatter;
Look away! look away! look away!
Dixie Land!
Den hoe it down an' scratch your grabble,
To Dixie's Land I'm bound to trabble;
Look away! look away! look away!
Dixie Land.

Mrs. Emmett suggested "Dixie" as a title for the song, and her husband adopted it. The song was published in 1860 by Firth, Pond & Company, of New York, as No. 1 of six of "Emmett's Inimitable Plantation Songs, written and composed for Bryant's Minstrels of New York by Dan. D. Emmett":—

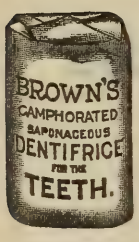
No. 1. I wish I was in Dixie's Land.
No. 2. Old K—y—Ky.
No. 3. Billy Patterson.
No. 4. Wide Awake.
No. 5. John come down the Hollow.
No. 6. Go—way—Boys.

For the copyright of "Dixie" Emmett received five hundred dollars. His receipts for all his other songs put together amounted to about one hundred dollars.

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In the spring of 1861 Mrs. John Wood was playing in "Pocahontas" at the New Orleans Varieties Theatre. A Zouave march was introduced in the last scene, for which a tune was wanted. Carlo Patti, the conductor of the orchestra, finally decided on "Dixie." The Zouaves marched on, led by Susan Denin singing Emmett's song. The audience was mad with enthusiasm; the song went over the South; it was arranged for a quickstep; it was played before Pickett's charge at Gettysburg. "Thus the anomaly was presented of a song written and composed by a man who was born in the North, and who, as a matter of fact, sympathized with the North, becoming the war song of the South."

General Albert Pike wrote words to the tune, and they were published in the *Natchez Courier*, April 30, 1861. They began:—

Southrons, hear your country call you!
Up, lest worse than death befall you!
To arms! to arms! to arms, in Dixie.

Others wrote verses.* Hence the statement that Emmett was not the author and composer. Not only did some attempt to rob him of the honor: he was denounced by many at the North for disloyalty.

Emmett left the minstrel shows on account of his age, and also because the changes in the character of the performances made him useless.† He went back to Mount Vernon, where he lived in a little shanty. He chopped wood; worked in his garden patch; raised chickens; sat in the sun and read his Bible. A set of prayers was found among his manuscripts. One of them was a grace before meals. Mr. Kobbé says: "Its appropriateness to his own humble circumstances is one of the most touching examples of unconscious pathos

* For the words of twenty or more poems set in the South to Emmett's tune, see "A Collection of 'Dixies' published by the Alabama Department of Archives and History" (Opelika, Ala., 1905). A poem —"original words"—by J. Newcomb, published at New Orleans in 1860, begins:—

"I wish I was in the land of cotton,
Cinnamon seed, and sandy bottom.

The other verses are Emmett's with slight changes.

† He left the stage in 1886. For some years before he left, he lived in Chicago and played as a musician in various theatres. For a time he conducted a concert hall.

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I know of. It does not, after the usual manner of such prayers, thank the Lord for his 'bounty,' but 'for this frugal meal, and all other meals Thou hast permitted me to enjoy during my past existence.'"

Emmett was persuaded when he was eighty years old (1906) to go on a tour with Al. G. Field's minstrel show as a figure-head. "But when at the first performance the orchestra struck up 'Dixie' he rose and, with old-time gestures and in a voice tremulous with age, sang the song." He was made much of in the South, but one tour was enough. "It was 'too much of the same thing for an old man,'" and he did not leave Mount Vernon again. The Actors' Fund of America gave him a small stipend. Requests for autographs came, and were frequently accompanied with money. His last public appearance was in 1900 in a minstrel show given by the lodge of Elks at Mount Vernon.

Emmett was exceedingly temperate throughout his life, and, strange to say, he never used tobacco in any form. He was married twice, and his second wife was with him when he died. "One of the last requests made by the aged minstrel man," says the *Banner*, "was that he be buried in his full dress suit, the one which he wore when touring the country with the Al. G. Field's minstrels." The Mount Vernon City Band played "Dixie" when the body of Emmett was lowered into the grave.

"OLD FOLKS AT HOME."

Stephen Collins Foster, the poet and composer of "Old Folks at Home," a melodist of rare talent, to whom the United States is chiefly indebted for its folk-songs, was born at Lawrenceville, now a part of Pittsburgh, Pa., on July 4, 1826. At the American Hotel, New York, in January, 1864, he fell sick of the ague and fever. He arose one day, in a weak condition, and, while washing himself, fainted and fell across the wash-basin, which broke, and cut a gash in his neck and face. He lay on the floor, insensible and bleeding, till he was discovered by a chambermaid. When he recovered his senses, he asked to be taken to a hospital. He died at Bellevue Hospital, January 13, 1864.

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The story of the origin of "Old Folks at Home" is told by Foster's brother Morrison in his "Biography, Songs, and Musical Compositions of Stephen C. Foster" (Pittsburgh, 1896):—

"One day in 1851, Stephen came into my office, on the bank of the Monongahela, Pittsburgh, and said to me, 'What is a good name of two syllables for a Southern river? I want to use it in this new song of "Old Folks at Home."' I asked him how Yazoo would do. 'Oh,' said he, 'that has been used before.' I then suggested Pedee. 'Oh, pshaw,' he replied, 'I won't have that.' I then took down an atlas from the top of my desk and opened the map of the United States. We both looked over it and my finger stopped at the 'Swanee,' a little river in Florida emptying into the Gulf of Mexico. 'That's it, and that's it exactly,' he exclaimed delighted, as he wrote the name down; and the song was finished, commencing, 'Way Down Upon de Swanee Ribber.' He left the office, as was his custom, abruptly, without saying another word, and I resumed my work. Just at that time he received a letter from E. P. Christy,* of New York, who was conducting very popular Negro Melody Concerts, asking him if he would write a song for Christy which the latter might sing before it was published. Stephen showed me the letter and asked me what he should do. I said to him, 'Don't let him do it unless he pays you.' At this request I drew up a form of agreement for Christy to sign, stipulating to pay Stephen five hundred dollars for the privilege he asked. This was forwarded to Christy and return mail brought it back duly signed by the latter. The song happened to be the 'Old Folks at Home.' It was in this manner that Christy's name came to appear on the first edition of the 'Old Folks at Home.' Stephen sent the manuscript to his publishers, Firth, Pond & Co., who paid him and his heirs the royalty. The publisher furnished Christy an advanced copy of the song before publication."

* Edwin P. Christy was born in 1815. He retired from the minstrel stage with a fortune in 1854. In a state of temporary insanity, he jumped from the second story of a building in New York City, and died from his injuries on May 21, 1862. His insanity is said to have come from the fear that he might some time lose his money.—P. H.



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Way down upon de Swanee Ribber,
Far, far away;
Dere's wha my heart is turning ebber,
Dere's wha de old folks stay.
All up and down de whole creation
Sadly I roam,
Still longing for de old plantation,
And for de old folks at home.

Chorus.

All de world am sad and dreary
Ebrywhere I roam,
Oh! darkeys, how my heart grows weary,
Far from de old folks at home.

All 'round de little farm I wandered
When I was young,
Den many happy days I squandered,
Many de songs I sung.
When I was playing wid my brudder,
Happy was I;
Oh! take me to my kind old mudder,
Dere let me live and die.

One little hut among de bushes,
One dat I love,
Still sadly to my memory rushes,
No matter where I rove.
When will I see de bees a humming,
All 'round de comb?
When will I hear de banjo tumming,
Down in my good old home?*

* Compare this expression of homesickness with William B. Yeats's "The Lake Isle of Innisfree":—

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.

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Foster's father was a prosperous merchant, a man of unusual public spirit and generous patriotism, as shown in the War of 1812. He moved to Allegheny town, when after several terms in the Legislature he was appointed first collector of canal tolls at Pittsburgh. He was largely instrumental in procuring the passage of the bills for the construction of the Pennsylvania Canal. Stephen spent the most of his life at Allegheny. He was a sweet-natured, gentle boy, who preferred rambling in the woods to the discipline of the school-room. After several years at the academy, he studied more diligently with a clergyman, who gave attention to instruction in Latin and Greek. As a little boy he learned, unaided, to play the flute and the flageolet. Later he studied the piano with Henry Kleber, of Pittsburgh, and others, and he became a pianist of considerable ability. He also studied intently the works of masters, especially those of Mozart, Beethoven, and Weber. He wrote at Athens for the college commencement his first piece, the "Tioga Waltz," for four flutes. He was then thirteen years old. After a year at Athens, he returned home, entered Jefferson College at Canonsburg, and became proficient in French and German.

His first song that was published, "Open thy Lattice, Love," was written when he was sixteen. He wrote only the music. In 1845 he began to write the songs that made him famous. "The Louisiana Belle" and "Old Uncle Ned" were composed for a club of young men who met twice a week at the Foster house to practise part-songs. The next year he went to Cincinnati to help as book-keeper a brother who was in business there, and in Cincinnati he wrote "O Susanna." Returning from Cincinnati in 1848, he studied music and the languages. About this time he composed "Nelly was a Lady," and offers began to come to him from publishers. Firth, Pond & Company, of New York, were the first to make a fixed contract with him, and they paid him a royalty of three cents for each copy printed and a certain sum for every song he wrote. Married in 1850, he went to New York to live, but homesickness came upon him, and he suddenly left the city. "He arrived late at night and was not expected. When he rang the bell his mother was awakened and knew his footsteps on the porch. She arose immediately and went down herself to let him in. As she passed

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through the hall she called out, 'Is that my dear son come back again?' Her voice so affected him that when she opened the door she found him sitting on the little porch-bench weeping like a child." He did not leave home again until after the death of his father and mother in 1855. In 1860 his publishers persuaded him to make New York his dwelling-place. He wrote the verses and music of over one hundred and sixty songs.

He was a slender man, not over five feet and seven inches in height, but well proportioned. His features were regular and striking. His nose was almost aquiline; his lips were full. His eyes and hair were very dark. Well informed, he was a good listener in conversation. He was sensitive, yet physically courageous, as was shown more than once. He was fond of improvising, and, a baritone, he sang his own melodies with a plaintive sweetness. He wrote his own verses, because, as he thought, "the difficulty of harmonizing sounds with words" made this necessary. He was simple in his tastes. "His companions were seldom ever musicians. Outside of his own studies and performances he seemed to prefer to get away from music and musical topics. But he was very fond of the society of cultured people and men of genius in walks entirely different from his own." The later years of his life were clouded by an uncontrollable passion for strong drink, and he was often shabby or squalid in his appearance. His wife lived with him only a few years.

For an interesting study of the man in connection with his songs see "Stephen C. Foster und das amerikanische Volkslied" by Dr. Martin Darkow, of Philadelphia, published in *Die Musik* (Berlin and Leipsic), the second number of May, 1905, pp. 268–280.

Mr. O. G. Sonneck, in his "Bibliography of Early Secular American Music" (Washington, D.C., 1905), says (p. 170): "Yankee Doodle: Neither the literary nor the musical history of this humorous patriotic song is clear. By tradition rather than by force of evidence the words are generally attributed to Dr. Shuckburg,* a surgeon in the army of either General Abercrombie or General Amherst; but when or where

* The doctor, who spelled his name "Shuckburgh," is supposed to have written the verses in camp in 1755 on the eastern bank of the Hudson, a little south of the city of Albany.—P.H.

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the tune originated remains an unsolved problem. This much, however, is certain: Yankee Doodle—see, for instance, Andrew Barton's opera, 'The Disappointment'—was popular in our own country for at least a decade before the Revolutionary War. Consequently all theories claiming that the air was imported by Hessians or others during our struggle for independence must be refuted. For an interesting glimpse into the labyrinth of conjectures surrounding the origin of 'Yankee Doodle,' consult Mr. Louis C. Elson's 'National Music of America' (1900). Though the tune became very popular, it did not appear in print in our country until about 1800, whereas Mr. Frank Kidson has traced it in English publications as far back as 1775 or 1776."

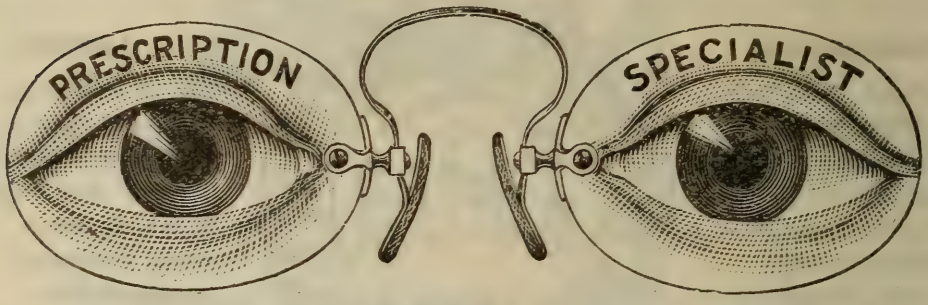
Mr. Elson, in his "National Music of America," acknowledged the aid of Mr. Albert Matthews, of Boston, in compiling the data concerning "Yankee Doodle," and he expressed the hope that Mr. Matthews would write a monograph on the subject.

The verses of Andrew Barton's "The Disappointment; or, The Force of Credulity—a new American comic opera of two acts" were published in New York in 1767. Mr. Sonneck says of this pamphlet: "Distinctly a libretto for a ballad opera, and probably the first written in our country. The coarse but very witty and clever libretto contains eighteen songs with the names of the 'Airs' to which the words were to be sung. Air IV. is 'Yankee Doodle,' a fact which overthrows all theories that connect the musical history of our jolly patriotic song with the War of the Revolution." This opera was not produced. The *Pennsylvania Gazette* of April 16, 1767, made an announcement of a performance of "The Mourning Bride," and added: "N.B.—'The Disappointment' (that was advertised for Monday), as it contains personal reflections, is unfit for the stage." In this opera, Racoon, "an old Debauchee," sings to the tune "Yankee Doodle":—

Oh! how joyful shall I be,
When I get de money,
I will bring it all to dee, etc.

Mr. Matthews tells me that a second edition of this opera was published at Philadelphia in 1796. There is a copy in the Boston Public

FRANK MÜLLER



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Library. In this copy Racoon sings the same song, but there is no mention of the tune "Yankee Doodle." Mr. Matthews adds: "There are all sorts of peculiarities and queer things about Yankee and Yankee Doodle, but the entire omission of any reference to 'Yankee Doodle' in the 1796 edition of the opera is one of the most singular."

Mr. Matthews also writes to me: "For a decade or so I have been furnishing—or rather trying to furnish—inquirers with information about 'Yankee Doodle,' but I have never actually printed anything." Referring to conclusions of certain other writers, Mr. Matthews says that he disagrees with several of them. "However, I don't know that it makes much difference, for, after all, the only certain conclusion about both 'Yankee' and 'Yankee Doodle' is that we really know nothing about the origin of either. . . . Since writing Mr. Kobbé, one new piece of evidence has turned up. At that time I had not found the word 'Yankee' before 1765. A year or so ago I ran across a letter written in 1758 or 1759 in which the American provincial troops were alluded to as 'Yankees.' This is important, for it proves that the word 'Yankee' was associated with Americans before the period of the Stamp Act, and it tends very materially to modify my scepticism about the Shuckburgh story."

Mr. Matthews has kindly permitted me to see copies of his letters written in 1905 to Mr. Kobbé.

It has been said that the first period of the melody "Yankee Doodle" has been used in Holland from time immemorial. This last statement may be questioned. Mr. Matthews in Holland found a volume of "Nederlandsche Baker—en Kinderrijmen" with music. The preface was dated 1894. This book contained the song, "Daar komt Pauwel Jonas." Mr. Matthews called on Dr. G. J. Boekenoogen, of Leyden, who owned a book of manuscript tunes dated 1788, and among them was "Pauwel Jonas." This "Pauwel Jonas" was no other than our



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own John Paul Jones. "Dr. Boekenoogen told me that the air is familiar in Holland; that, for instance, it was known to his mother; that the air in the MS. book may date from 1788, but he hesitated to assert that it was of earlier date. Now it is of course well known that when Paul Jones won his celebrated victory over the Serapis and the Countess of Scarborough on September 23, 1779, he took his prizes to the Texel, where he arrived October 3. For certainly twelve years, and doubtless for a longer period, the air of 'Yankee Doodle' had been familiar in England and in the American colonies. Down to the memorable morning of the 19th of April, 1775, the air was apparently not to the taste of the American colonists. When, however, on the morning of that day, Earl Percy marched with reinforcements out of Boston to the tune of 'Yankee Doodle,' and when, later in the same day, the British troops returned to Boston much the worse for wear, the air began to be taken up by the colonists themselves. In composing a song about Paul Jones, what more natural than that the air of 'Yankee Doodle' should have been chosen? In my opinion, the evidence points strongly to the conclusion that 'Yankee Doodle' originated in England, and that it found its way from England and America to Holland—and not from Holland to England or America." Mr. Matthews saw at the British Museum a copy of "Nederlandsche Baker—en Kinderrijmen" with a preface dated June 8, 1871, and another copy with a preface dated July, 1872, but "Pauwel Jonas" was in neither edition. "Hence it was introduced somewhere between 1872 and 1894. . . . A long account of the Paul Jones songs will be found in *De Navorscher* (1853), iii., 38–40."

Mr. Matthews also says: "I have a suspicion that the tune was for some unfathomable reason associated with George Grenville, and the Stamp Act (1765). . . . I feel certain that 'Yankee Doodle' was *not* played at the capture of Yorktown, and I question very much whether it was played at Saratoga on the surrender of Burgoyne."

"Yankee Doodle," an original American air, arranged with variations for the pianoforte, was advertised in a Baltimore newspaper in August, 1796.

The Public Library of the city of Boston has a copy of "Yankee

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Doodle" with variations by James Hewitt, organist of Trinity Church, Boston, published at New York (18c[?]). There have been many concert variations of the air for various instruments. Rubinstein's air and variations has the opus number 93 (No. 2). Vieuxtemps's "Souvenir d'Amérique, sur 'Yankee Doodle,'" for violin, has the opus number 17.

For further discussion of the origin of "Yankee Doodle" see "Hail Columbia, the Flag, and Yankee Doodle," by William T. R. Saffell (Baltimore, 1864); "Origin of 'Yankee Doodle'" by B. J. Lossing in *Littell's Living Age* for 1861; "Monogram (*sic*) on our National Song, 'Yankee Doodle,'" by Elias Nason (Albany, 1869).

PRELUDE TO "THE MASTERSINGERS OF NUREMBERG."

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at

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Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new) *Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra *Weissheimer*
Sung by Mr. RÜBSAMEN.
Concerto in A major (No. 2) for Piano *Liszt*
Mr. v. BÜLOW.
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra *Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections) *Weissheimer*
Chorus, "Trocknet nicht" *Weissheimer*
Chorus, "Frühlingslied" *Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.
Overture to the opera "Tannhäuser" *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger": but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger"



was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp 200–210.

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The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes,

* See "Der Meistergesang in Geschichte und Kunst" by Curt Mey (Carlsruhe, 1892, pp. 56, 57)

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traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

*
* *

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed,

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at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

And it is Tiersot who makes these discriminative remarks on the overture as a whole:—

"Scholastic themes play the dominating parts. This is a curious fact: the forms of ancient music are revived in such a masterly fashion that the more modern elements seem to have assumed a scholastic appearance. Look, for instance, at the themes borrowed from the music of Walther. The composer has introduced several to mark the opposition of the tendencies which form the subject of the drama. In the absorbing neighborhood of classic motives and developments the modern themes lose largely their idealistic character. It is even hard to explain why the composer, when he exposed for the first time the melody of most lyrical nature, presented it at first (at the beginning of the episode in E major) at a pace twice as rapid as that of its real character, and why he overloads this song of pure line with arabesques, which clasp it so closely that they deprive it of freedom, and give it a kind of dryness that is foreign to its nature and peculiar character.

"In truth the scholastic style reigns here as sovereign. One would think from the overture that Wagner had taken the side of the mastersingers to the injury of Walther. But the work itself has the duty of undeceiving us.

"And is it true that in this overture there are only contrapuntal combinations? By no means: enthusiasm, hidden, but full of ardor, expands under formulas that are voluntarily conventional. The expression of this enthusiasm is truly emotional in two passages of the overture: in the episode that follows the first exposition of the theme of the guild, when the violins sing with dazzling brilliance the long phrase derived from the theme of the masters; then toward the end of the piece, when, after three superposed themes are combined, the basses solemnly and powerfully unroll this same theme, while the violins seem to abandon themselves to a joyous, inspired improvisation, leap up as rockets which mount higher and higher, prepare the triumphant explosion of the peroration, which finally will become that of the whole work, when the brilliance and power are redoubled by the addition of shouts from the populace, a veritable and splendid hymn in honor of Art."

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Mimart, P.
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(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant

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clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture,

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far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet,

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must

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mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off amentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of

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the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a programme book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco* arciero'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his Mémoires, and Wagner reports distinctly that it was then given as 'Le Freischutz.'*

"The word *Freischütz* (literally 'free marksman') means a Schütz or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.



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The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,* 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in Boston in German was on May 6, 1864, when the chief singers were Mmes. Frederici and Canissa and Messrs. Habelmann and Graff.

* T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).

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Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and his unusual sense of pitch. He entered the Paris Conservatory when he was nine years old, and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900–1904 Mr. Schelling appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin. The list of his compositions includes a symphony, "Symphonic Legend" for orchestra, a fantasia for pianoforte and orchestra, chamber music, and pianoforte pieces His "Symphonic Legend" was performed for the first time in 1903 at Warsaw.

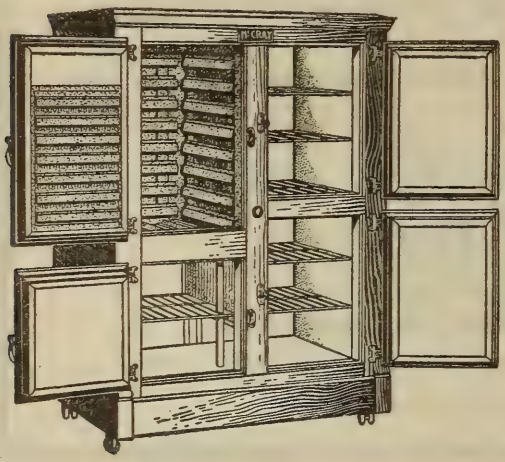
Mr. Schelling played in Boston for the first time at a concert of the Boston Symphony Orchestra, February, 25, 1905 (Schumann's Concerto in A minor). He gave recitals in Jordan Hall, March 2, 11, 1905, and on March 14, of that year he played at a Kneisel Quartet concert Saint-Saëns's Piano Quartet in B-flat major, Op. 41.

The Fantastic Suite was composed in 1905–1906. It was orchestrated in 1907. The first performance was at the Konzertgebouw, Amsterdam, October 10, 1907. The composer was the pianist, and J. W. Mengelberg conducted.

The suite is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, harp, tambourine, kettle-drums, pianoforte and strings.

I. Allegro marziale, F-sharp minor, 3-4.* There is a short introduction for strings, which is followed by a cadenza for the pianoforte. This section is repeated. The strings give the rhythm of the first theme, which is announced by the pianoforte. This treatment is reversed: the pianoforte has the rhythmic figure and the strings play the theme. There is a subsidiary theme for the clarinet. An inter-

* I am indebted to the composer for the analytical sketch of his suite.—P. H.



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mediary section follows with little solos, with fresh material and with passage-work for the pianoforte. Dominant of D major. The interlude leads to the announcement of the second theme (pianoforte), cantabile. This theme appears, varied, for the pianoforte, while solo violoncellos have a counter-theme. There is development. The second theme, always in the dominant, is ended by wind instruments in chromatic sevenths. In the working-out section the foregoing thematic material is used. The subsidiary theme, now in augmentation, is developed. There are reminiscences of the first theme in the brass. The pianoforte has a long trill. The first theme appears again (English horn); it is taken up by other wood-wind instruments; the pianoforte trill goes into the wood-wind instruments and takes up the first theme. The second motive is again heard with counter-theme, and is elaborated by wood-wind instruments. The first theme is now played by all the wood-wind instruments with accompaniment for pianoforte. This treatment is reversed. There is a short coda, based on the first theme. The movement ends in F-sharp major.

II. Scherzando e molto leggiero, B major, 6-8. There is a characteristic rhythmic figure for the wood-wind instruments. The first theme is announced by the pianoforte and taken up by the strings, while the pianoforte now has the characteristic figure. There are phrases which are used afterward in the trio, and there is a new theme for the violins. Trio, B major, Andantino, 5-4. This trio is practically a duet for English horn and pianoforte.

III. Intermezzo: Adagio, D-flat major, 4-4. The first theme is hinted at by wood-wind instruments, and then announced by the pianoforte. This theme is a long and expressive one. There is a cadenza for the pianoforte. The English horn and the brass clarinet have important parts, and the ending is piano.

IV. Virginia Reel: *Molto vivace, G-flat major, 2-4. The first theme

* "A reel is a lively dance, chiefly associated with Scotland, usually danced by two couples facing each other, and describing a series of figures of eight." The Oxford English Dictionary says of the derivation of the word: "Perhaps the same word as preceding [reel, substantive, a whirl or whirling movement]. Gaelic righil, ruithil, etc., commonly given as the source, is probably from Lowland Scottish." The first mention of the word in English literature was about 1585. Some say the dance is of Celtic origin; others, that it came from Scandinavia. It is a Danish national dance as well as Scottish. The principal point of its movements is the circular form. A "forsome reel" is performed by two couples; a "sixsome reel" is performed by

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is built on "Dixie." The preluding measures have the rhythm of "Dixie," and the theme is given out by the pianoforte and finished by trumpet and horn. This theme is varied, enlarged, etc. The second theme, D-flat major, poco meno mosso, is brought forward with the first (oboe and pianoforte), and it ends in D-flat with a fermata. F major, meno mosso. The "Dixie" theme is played by the pianoforte, and the melody, "Old Folks at Home," the third theme, is given to the violins (harmonics). These two themes are kept for some time in opposition. Harp solo. The second theme enters, G-flat. In the final section there is a free use of the third theme, built on "Old Folks at Home." The three themes are brought together, and there are passing allusions to "Yankee Doodle." The coda is a wild reel. "Yankee Doodle" is heard from wood-wind instruments. The characteristic figure of "Dixie" is heard till the end.

"DIXIE."

Daniel Decatur Emmett, the author of the words and melody of "Dixie," was born October 29, 1815, at Mount Vernon, Ohio, and he died there June 28, 1904.

His grandfather fought in the Revolutionary War under Morgan at the Cowpens, and his father, a blacksmith, was a soldier in the War of 1812. Dan helped his father at the smithy, had a little schooling, played the fiddle, and at the age of thirteen was a compositor in a newspaper office. At the age of fifteen or sixteen he wrote "Dan Tucker." A year later he enlisted in the United States Army as a fifer, and he learned to drum. He served his time, and then travelled with circus bands, and he also in side tents gave "sketches," which consisted

three couples. Louis d'Egville says there are two tempi chiefly used in Scottish dancing,—the quick or reel tempo and the slow or strathspey tempo. The strathspey is named after the valley of the Spey. In the pure reel the same number of measures is danced both in reel and "setting" parts. In the famous reel of Tulloch, "after the first 'reel' part, a series of 'setting' to partners takes place as follows: the couples 'set' four bars, then, each grasping the other by the rear part of the arm with the right hand, turn to the left in two bars, then change hands, dancing two bars the reverse way, the men meet in the centre and set as before, the partners resting, and thus alternating to the end."

Francis Peacock, dancing-master of Aberdeen,—he died in 1807,—says the tunes "are divided into two parts, each consisting of four bars, which severally contain four crotchets or eight quavers"; and these notes are alternately, a dotted quaver and a semiquaver, the bar frequently terminating in a crotchet.

The Virginia reel is thought by some to be derived from the old English country dance, Sir Roger de Coverley, for which music, with directions for the dance, was published as early as 1685.

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of his own songs and dances. Early in 1843, or as some say 1842, he organized a string quartet, with violin, banjo, tambourine, and bones, and named it the Virginia Minstrels.* This organization appeared first at the Chatham Theatre in New York and afterward in the chief cities of the country. The costume consisted of white trousers, striped calico shirt, and blue calico coat with prodigious swallow-tails. The company went to London and appeared at the Adelphi Theatre. It met with bad luck and Emmett returned to New York.

I have before me as I write a little pamphlet of fifteen pages entitled: "Songs of the Virginia Minstrels: A Correct Edition of the Celebrated Songs of the Virginia Minstrels. Originally Composed and Sung by them at their Concerts." It was published in Boston in 1843 by Charles H. Keith, of 67 Court Street. With the exception of "Miss Lucy Long" and her "Answer," all the songs were "composed by old Dan Emmit" (*sic*). The titles are "'Twill Nebber Do to Gib It up so, Mr. Brown," "Old Dan Tucker," "Gwine ober de Mountain," "Boatman's Dance," "My Old Aunt Sally," "The Fine Old Colored Gentleman," "O Lawd, Gals, Gibe me a Chaw Terbakkur."

Why "Old Dan" and why the spelling of Emmett with an *i* and one *t*? Was Emmett, at the age of twenty-eight, called "Old Dan" because he had written "Old Dan Tucker"?

In 1857 Emmett joined Bryant's Minstrels. He was engaged to act and to compose Negro songs and walk-arounds. It is said that after he came back from England he had only short and profitless engagements at music halls. "While at work one day enlarging his repertory,

* His first associates were F. M. Brower, William Whitlock, and R. W. Bellham.

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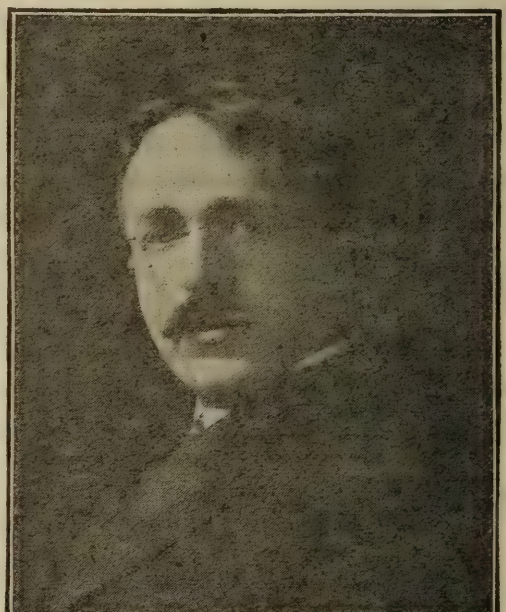
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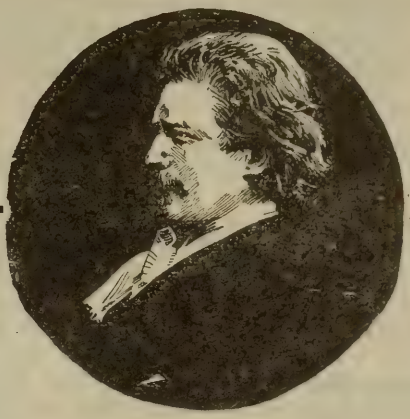
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he was joined by three friends also out of an engagement, and Emmett suggested that they give Nate Howe, then manager of the old Amphitheatre on the Bowery, a little surprise. Consenting at once, all four secured various instruments and started for the theatre, where Howe stood in the hallway. Surrounding him, they played and sang 'Lucy Long, Walk 'Round' in the most approved Negro style. Howe at once saw the point. 'Boys,' he said, 'you've made a hit; keep it up.'" This story may or may not be true. Emmett, however, as a member of Bryant's Minstrels, was valued for his ability to compose walk-rounds.

I now quote from Mr. Gustav Kobbé's interesting book, "Famous American Songs," published in 1906 in New York:—

On Saturday night, September 17, 1859, after the performance, one of the Bryants told Emmett that a new walk-around was wanted in time for rehearsal on Monday. The minstrel replied that while the time was very short he would do his best. That night after he reached home he tried to hit upon some tune, but the music wouldn't come. His wife cheerily told him to wait until morning; he should have the room to himself so that he could work undisturbed, and when he had finished the walk-around he could play it for her as sole audience. If she liked it, the Bryants would, and so would the average listener.

Next day was rainy and dismal. Some years before, Emmett had travelled with a circus as a drummer. In winter the warm Southern circuit was a popular route with circus people, and those who were obliged to show North would say when the cold weather would make them shiver, "I wish I was in Dixie." The phrase was in fact a current circus expression. On that dismal September day, probably the beginning of the equinoctial, when Emmett stepped to the window and looked out, the old longing for the pleasant South came over him, and involuntarily he thought to himself, "I wish I was in Dixie." Like a flash the thought suggested the first line for a walk-around, and a little later, the minstrel, fiddle in hand, was working out the melody, which, coupled with the words, made "Dixie" a genuine song of the people almost from the instant it was first sung from the stage of Bryant's Minstrels, then at 472 Broadway, New York, on the night of Monday, September 19, 1859.

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Emmett himself, a little over a year before his death, told the same story to a reporter of the *Banner* of Mount Vernon,* but he prefaced the story as follows: "I remember when a boy with the circus that the performers always spoke of Dixie land when winter approached and the season for a tour in the South drew near. This came to be a part of the circus vernacular, and grew from the conflict which was then already being fomented on the slavery question. A man named Dixie owned a great plantation on Manhattan Island. When he was compelled to abandon slavery, he took his estates to Maryland, and thereafter, when a slave-owner was compelled to leave the North, it came to be remarked that he was going to Dixie's land. From this the term grew until it lost all is provincialism. . . . The original manuscript of the song was stolen from me years ago, and I never obtained any clue to its whereabouts. I have heard that a Confederate society in the South has it, but I don't believe it, as I have a letter of request from nearly every society there for the manuscript."

The song originally began with a verse which was omitted at the performance:—

Dis worl' was made in jiss six days,
An' finished up in various ways;
Look away! look away! look away!
Dixie Land!
Dey den made Dixie trim and nice,
But Adam call'd it "Paradise."
Look away! look away! look away!
Dixie Land!

Mrs. Bryant at the rehearsal was afraid that these lines might offend some. The minstrels were careful to avoid anything that might give offence. The song as sung and now generally known begins:—

I wish I was in de land ob cotton,
Old times dar am not forgotten;
Look away! look away! look away!
Dixie Land!

* For this and other information I am indebted to Mr. J. V. V. Elder, assistant postmaster of Mount Vernon, Ohio.—P. H.

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In Dixie Land whar I was born in,
Early on one frosty mornin',
Look away! look away! look away!
Dixie Land!

Chorus.

Den I wish I was in Dixie! Hooray! Hooray!
In Dixie's Land we'll take our stand, to lib an' die in Dixie.
Away! away! away down South in Dixie.
Away! away! away down South in Dixie.

The stanzas which followed were changed a little from time to time, and were finally as follows:—

Ole missus marry "Will-de-Weaber";
Willum was a gay deceaber;
Look away! look away! look away!
Dixie Land!
But when he put his arm around her,
He smiled as fierce as a forty-pounder,
Look away! look away! look away!
Dixie Land!

His face was sharp as a butcher's cleaber;
But dat did not seem to greab her;
Look away! look away! look away!
Dixie Land!
Ole missus acted de loofish part,
And died for a man dat broke her heart;
Look away! look away! look away!
Dixie Land!

Now here's health to de next ole missus,
An' all de gals dat want to kiss us;
Look away! look away! look away!
Dixie Land!
But if you want to drive 'way sorrow,
Come and hear dis song to-morrow;
Look away! look away! look away!
Dixie Land!

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Dar's buckwheat cakes an' Injun batter,
Makes you fat or a little fatter;
Look away! look away! look away!
Dixie Land!
Den hoe it down an' scratch your grabble,
To Dixie's Land I'm bound to trabble;
Look away! look away! look away!
Dixie Land.

Mrs. Emmett suggested "Dixie" as a title for the song, and her husband adopted it. The song was published in 1860 by Firth, Pond & Company, of New York, as No. 1 of six of "Emmett's Inimitable Plantation Songs, written and composed for Bryant's Minstrels of New York by Dan. D. Emmett":—

No. 1. I wish I was in Dixie's Land.
No. 2. Old K—y—Ky.
No. 3. Billy Patterson.
No. 4. Wide Awake.
No. 5. John come down the Hollow.
No. 6. Go—way—Boys.

For the copyright of "Dixie" Emmett received five hundred dollars. His receipts for all his other songs put together amounted to about one hundred dollars.

In the spring of 1861 Mrs. John Wood was playing in "Pocahontas" at the New Orleans Varieties Theatre. A Zouave march was introduced in the last scene, for which a tune was wanted. Carlo Patti, the conductor of the orchestra, finally decided on "Dixie." The Zouaves marched on, led by Susan Denin singing Emmett's song. The audience was mad with enthusiasm; the song went over the South; it was arranged for a quickstep; it was played before Pickett's charge at Gettysburg. "Thus the anomaly was presented of a song written and composed by a man who was born in the North, and who, as a matter of fact, sympathized with the North, becoming the war song of the South."

General Albert Pike wrote words to the tune, and they were published in the *Natchez Courier*, April 30, 1861. They began:—

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Southrons, hear your country call you!
Up, lest worse than death befall you!
To arms! to arms! to arms, in Dixie.

Others wrote verses.* Hence the statement that Emmett was not the author and composer. Not only did some attempt to rob him of the honor: he was denounced by many at the North for disloyalty.

Emmett left the minstrel shows on account of his age, and also because the changes in the character of the performances made him useless.† He went back to Mount Vernon, where he lived in a little shanty. He chopped wood; worked in his garden patch; raised chickens; sat in the sun and read his Bible. A set of prayers was found among his manuscripts. One of them was a grace before meals. Mr. Kobbé says: "Its appropriateness to his own humble circumstances is one of the most touching examples of unconscious pathos I know of. It does not, after the usual manner of such prayers, thank the Lord for his 'bounty,' but 'for this frugal meal, and all other meals Thou hast permitted me to enjoy during my past existence.'"

Emmett was persuaded when he was eighty years old (1906) to go on a tour with Al. G. Field's minstrel show as a figure-head. "But when at the first performance the orchestra struck up 'Dixie' he rose and, with old-time gestures and in a voice tremulous with age, sang the song." He was made much of in the South, but one tour was enough. "It was 'too much of the same thing for an old man,'" and he did not leave Mount Vernon again. The Actors' Fund of America gave him a small stipend. Requests for autographs came, and were frequently accompanied with money. His last public appearance was in 1900 in a minstrel show given by the lodge of Elks at Mount Vernon.

Emmett was exceedingly temperate throughout his life, and, strange

* For the words of twenty or more poems set in the South to Emmett's tune, see "A Collection of 'Dixies' published by the Alabama Department of Archives and History" (Opelika, Ala., 1905). A poem —"original words"—by J. Newcomb, published at New Orleans in 1860, begins:—

"I wish I was in the land of cotton,
Cinnamon seed, and sandy bottom.

The other verses are Emmett's with slight changes.

† He left the stage in 1886. For some years before he left, he lived in Chicago and played as a musician in various theatres. For a time he conducted a concert hall.



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to say, he never used tobacco in any form. He was married twice, and his second wife was with him when he died. "One of the last requests made by the aged minstrel man," says the *Banner*, "was that he be buried in his full dress suit, the one which he wore when touring the country with the Al. G. Field's minstrels." The Mount Vernon City Band played "Dixie" when the body of Emmett was lowered into the grave.

"OLD FOLKS AT HOME."

Stephen Collins Foster, the poet and composer of "Old Folks at Home," a melodist of rare talent, to whom the United States is chiefly indebted for its folk-songs, was born at Lawrenceville, now a part of Pittsburgh, Pa., on July 4, 1826. At the American Hotel, New York, in January, 1864, he fell sick of the ague and fever. He arose one day, in a weak condition, and, while washing himself, fainted and fell across the wash-basin, which broke, and cut a gash in his neck and face. He lay on the floor, insensible and bleeding, till he was discovered by a chambermaid. When he recovered his senses, he asked to be taken to a hospital. He died at Bellevue Hospital, January 13, 1864.

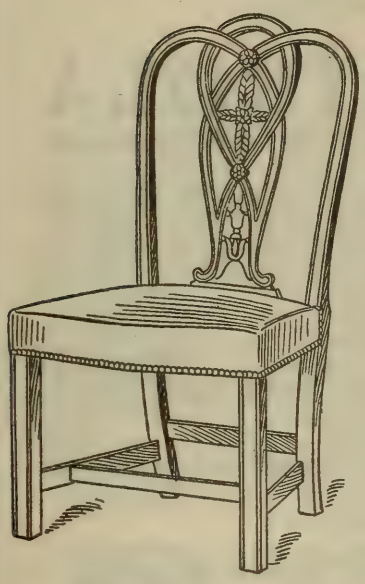
The story of the origin of "Old Folks at Home" is told by Foster's brother Morrison in his "Biography, Songs, and Musical Compositions of Stephen C Foster" (Pittsburgh, 1896):—

"One day in 1851, Stephen came into my office, on the bank of the Monongahela, Pittsburgh, and said to me, 'What is a good name of two syllables for a Southern river? I want to use it in this new song of "Old Folks at Home."' I asked him how Yazoo would do. 'Oh,'

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said he, 'that has been used before.' I then suggested Pedee. 'Oh, pshaw,' he replied, 'I won't have that.' I then took down an atlas from the top of my desk and opened the map of the United States. We both looked over it and my finger stopped at the 'Swanee,' a little river in Florida emptying into the Gulf of Mexico. 'That's it, and that's it exactly,' he exclaimed delighted, as he wrote the name down; and the song was finished, commencing, 'Way Down Upon de Swanee Ribber.' He left the office, as was his custom, abruptly, without saying another word, and I resumed my work. Just at that time he received a letter from E. P. Christy,* of New York, who was conducting very popular Negro Melody Concerts, asking him if he would write a song for Christy which the latter might sing before it was published. Stephen showed me the letter and asked me what he should do. I said to him, 'Don't let him do it unless he pays you.' At this request I drew up a form of agreement for Christy to sign, stipulating to pay Stephen five hundred dollars for the privilege he asked. This was forwarded to Christy and return mail brought it back duly signed by the latter. The song happened to be the 'Old Folks at Home.' It was in this manner that Christy's name came to appear on the first edition of the 'Old Folks at Home.' Stephen sent the manuscript to his publishers, Firth, Pond & Co., who paid him and his heirs the royalty. The publisher furnished Christy an advanced copy of the song before publication."

* Edwin P. Christy was born in 1815. He retired from the minstrel stage with a fortune in 1854. In a state of temporary insanity, he jumped from the second story of a building in New York City, and died from his injuries on May 21, 1862. His insanity is said to have come from the fear that he might some time lose his money.—P. H.

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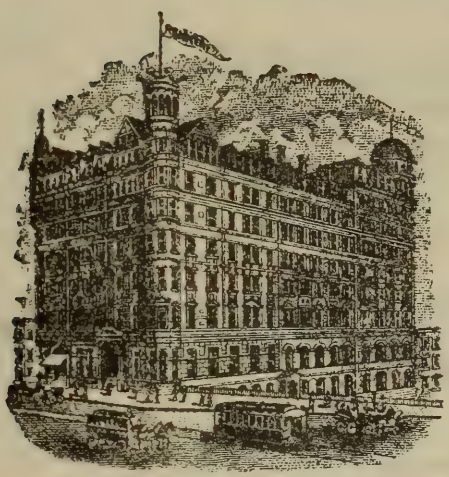
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Way down upon de Swanee Ribber,
Far, far away;
Dere's wha my heart is turning ebber,
Dere's wha de old folks stay.
All up and down de whole creation
Sadly I roam,
Still longing for de old plantation,
And for de old folks at home.

Chorus.

All de world am sad and dreary
Ebrywhere I roam,
Oh! darkeys, how my heart grows weary,
Far from de old folks at home.

All 'round de little farm I wandered
When I was young,
Den many happy days I squandered,
Many de songs I sung.
When I was playing wid my brudder,
Happy was I;
Oh! take me to my kind old mudder,
Dere let me live and die.

One little hut among de bushes,
One dat I love,
Still sadly to my memory rushes,
No matter where I rove.
When will I see de bees a humming,
All 'round de comb?
When will I hear de banjo tumming,
Down in my good old home?*

Foster's father was a prosperous merchant, a man of unusual public spirit and generous patriotism, as shown in the War of 1812. He moved to Allegheny town, when after several terms in the Legislature he was appointed first collector of canal tolls at Pittsburgh. He was largely instrumental in procuring the passage of the bills for the construction of the Pennsylvania Canal. Stephen spent the most of his

* Compare this expression of homesickness with William B. Yeats's "The Lake Isle of Innisfree":—

I will arise and go now, and go to Innisfree,
And a small cabin build there, of clay and wattles made;
Nine bean-rows will I have there, a hive for the honey-bee,
And live alone in the bee-loud glade.

And I shall have some peace there, for peace comes dropping slow,
Dropping from the veils of the morning to where the cricket sings;
There midnight's all a glimmer, and noon a purple glow,
And evening full of the linnet's wings.

I will arise and go now, for always night and day
I hear lake water lapping with low sounds by the shore;
While I stand on the roadway, or on the pavements gray,
I hear it in the deep heart's core.

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life at Allegheny. He was a sweet-natured, gentle boy, who preferred rambling in the woods to the discipline of the school-room. After several years at the academy, he studied more diligently with a clergyman, who gave attention to instruction in Latin and Greek. As a little boy he learned, unaided, to play the flute and the flageolet. Later he studied the piano with Henry Kleber, of Pittsburgh, and others, and he became a pianist of considerable ability. He also studied intently the works of masters, especially those of Mozart, Beethoven, and Weber. He wrote at Athens for the college commencement his first piece, the "Tioga Waltz," for four flutes. He was then thirteen years old. After a year at Athens, he returned home, entered Jefferson College at Canonsburg, and became proficient in French and German.

His first song that was published, "Open thy Lattice, Love," was written when he was sixteen. He wrote only the music. In 1845 he began to write the songs that made him famous. "The Louisiana Belle" and "Old Uncle Ned" were composed for a club of young men who met twice a week at the Foster house to practise part-songs. The next year he went to Cincinnati to help as book-keeper a brother who was in business there, and in Cincinnati he wrote "O Susanna." Returning from Cincinnati in 1848, he studied music and the languages. About this time he composed "Nelly was a Lady," and offers began to come to him from publishers. Firth, Pond & Company, of New York, were the first to make a fixed contract with him, and they paid him a royalty of three cents for each copy printed and a certain sum for every song he wrote. Married in 1850, he went to New York to live, but homesickness came upon him, and he suddenly left the city. "He arrived late at night and was not expected. When he rang the bell his mother was awakened and knew his footsteps on the porch. She arose immediately and went down herself to let him in. As she passed through the hall she called out, 'Is that my dear son come back again?' Her voice so affected him that when she opened the door she found him sitting on the little porch-bench weeping like a child." He did not leave home again until after the death of his father and mother in 1855. In 1860 his publishers persuaded him to make New York his dwelling-place. He wrote the verses and music of over one hundred and sixty songs.

He was a slender man, not over five feet and seven inches in height, but well proportioned. His features were regular and striking. His nose was almost aquiline; his lips were full. His eyes and hair were very dark. Well informed, he was a good listener in conversation. He was sensitive, yet physically courageous, as was shown more than

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once. He was fond of improvising, and, a baritone, he sang his own melodies with a plaintive sweetness. He wrote his own verses, because, as he thought, "the difficulty of harmonizing sounds with words" made this necessary. He was simple in his tastes. "His companions were seldom ever musicians. Outside of his own studies and performances he seemed to prefer to get away from music and musical topics. But he was very fond of the society of cultured people and men of genius in walks entirely different from his own." The later years of his life were clouded by an uncontrollable passion for strong drink, and he was often shabby or squalid in his appearance. His wife lived with him only a few years.

For an interesting study of the man in connection with his songs see "Stephen C. Foster und das amerikanische Volkslied" by Dr. Martin Darkow, of Philadelphia, published in *Die Musik* (Berlin and Leipsic), the second number of May, 1905, pp. 268–280.

Mr. O. G. Sonneck, in his "Bibliography of Early Secular American Music" (Washington, D.C., 1905), says (p. 170): "Yankee Doodle: Neither the literary nor the musical history of this humorous patriotic song is clear. By tradition rather than by force of evidence the words are generally attributed to Dr. Shuckburg,* a surgeon in the army of either General Abercrombie or General Amherst; but when or where the tune originated remains an unsolved problem. This much, however, is certain: Yankee Doodle—see, for instance, Andrew Barton's opera, 'The Disappointment'—was popular in our own country for at least a decade before the Revolutionary War. Consequently all theories claiming that the air was imported by Hessians or others during our struggle for independence must be refuted. For an interesting glimpse into the labyrinth of conjectures surrounding the origin of 'Yankee Doodle,' consult Mr. Louis C. Elson's 'National Music of America' (1900). Though the tune became very popular, it did not appear in print in our country until about 1800, whereas Mr. Frank Kidson has traced it in English publications as far back as 1775 or 1776."

Mr. Elson, in his "National Music of America," acknowledged the aid of Mr. Albert Matthews, of Boston, in compiling the data concerning "Yankee Doodle," and he expressed the hope that Mr. Matthews would write a monograph on the subject.

The verses of Andrew Barton's "The Disappointment; or, The

* The doctor, who spelled his name "Shuckburgh," is supposed to have written the verses in camp in 1755 on the eastern bank of the Hudson, a little south of the city of Albany.—P.H.

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Force of Credulity—a new American comic opera of two acts" were published in New York in 1767. Mr. Sonneck says of this pamphlet: "Distinctly a libretto for a ballad opera, and probably the first written in our country. The coarse but very witty and clever libretto contains eighteen songs with the names of the 'Airs' to which the words were to be sung. Air IV. is 'Yankee Doodle,' a fact which overthrows all theories that connect the musical history of our jolly patriotic song with the War of the Revolution." This opera was not produced. The *Pennsylvania Gazette* of April 16, 1767, made an announcement of a performance of "The Mourning Bride," and added: "N.B.—'The Disappointment' (that was advertised for Monday), as it contains personal reflections, is unfit for the stage." In this opera, Racoon, "an old Debauchee," sings to the tune "Yankee Doodle":—

Oh! how joyful shall I be,
When I get de money,
I will bring it all to dee, etc.

Mr. Matthews tells me that a second edition of this opera was published at Philadelphia in 1796. There is a copy in the Boston Public Library. In this copy Racoon sings the same song, but there is no mention of the tune "Yankee Doodle." Mr. Matthews adds: "There are all sorts of peculiarities and queer things about Yankee and Yankee Doodle, but the entire omission of any reference to 'Yankee Doodle' in the 1796 edition of the opera is one of the most singular."

Mr. Matthews also writes to me: "For a decade or so I have been furnishing—or rather trying to furnish—inquirers with information about 'Yankee Doodle,' but I have never actually printed anything." Referring to conclusions of certain other writers, Mr. Matthews says that he disagrees with several of them. "However, I don't know that it makes much difference, for, after all, the only certain conclusion about both 'Yankee' and 'Yankee Doodle' is that we really know nothing about the origin of either. . . . Since writing Mr. Kobbé, one new piece of evidence has turned up. At that time I had not found the word 'Yankee' before 1765. A year or so ago I ran across a letter written in 1758 or 1759 in which the American provincial troops were alluded to as 'Yankees.' This is important, for it proves that the word 'Yankee' was associated with Americans before the period of the Stamp Act, and it tends very materially to modify my scepticism about the Shuckburgh story."

Mr. Matthews has kindly permitted me to see copies of his letters written in 1905 to Mr. Kobbé.

I BEG TO ANNOUNCE that I have opened a department for the manufacture and repair of trunks, suit cases, etc., in connection with my pocket book and leather goods department. Having secured the services of the best trunk and suit case maker south of New York, I will guarantee all work in this branch, the same as I have been and will continue to do in my leather goods department.

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It has been said that the first period of the melody "Yankee Doodle" has been used in Holland from time immemorial. This last statement may be questioned. Mr. Matthews in Holland found a volume of "Nederlandsche Baker—en Kinderrijmen" with music. The preface was dated 1894. This book contained the song, "Daar komt Pauwel Jonas." Mr. Matthews called on Dr. G. J. Boekenoogen, of Leyden, who owned a book of manuscript tunes dated 1788, and among them was "Pauwel Jonas." This "Pauwel Jonas" was no other than our own John Paul Jones. "Dr. Boekenoogen told me that the air is familiar in Holland; that, for instance, it was known to his mother; that the air in the MS. book may date from 1788, but he hesitated to assert that it was of earlier date. Now it is of course well known that when Paul Jones won his celebrated victory over the Serapis and the Countess of Scarborough on September 23, 1779, he took his prizes to the Texel, where he arrived October 3. For certainly twelve years, and doubtless for a longer period, the air of 'Yankee Doodle' had been familiar in England and in the American colonies. Down to the memorable morning of the 19th of April, 1775, the air was apparently not to the taste of the American colonists. When, however, on the morning of that day, Earl Percy marched with reinforcements out of Boston to the tune of 'Yankee Doodle,' and when, later in the same day, the British troops returned to Boston much the worse for wear, the air began to be taken up by the colonists themselves. In composing a song about Paul Jones, what more natural than that the air of 'Yankee Doodle' should have been chosen? In my opinion, the evidence points strongly to the conclusion that 'Yankee Doodle' originated in England, and that it found its way from England and America to Holland—and not from Holland to England or America." Mr. Matthews saw at the British Museum a copy of "Nederlandsche Baker—en Kinderrijmen" with a preface dated June 8, 1871, and another copy with a preface dated July, 1872, but "Pauwel Jonas" was in neither edition. "Hence it was introduced somewhere between 1872 and 1894. . . . A long account of the Paul Jones songs will be found in *De Navorscher* (1853), iii., 38–40."

Mr. Matthews also says: "I have a suspicion that the tune was for some unfathomable reason associated with George Grenville, and the Stamp Act (1765). . . . I feel certain that 'Yankee Doodle' was *not* played at the capture of Yorktown, and I question very much whether it was played at Saratoga on the surrender of Burgoyne."

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tions for the pianoforte, was advertised in a Baltimore newspaper in August, 1796.

The Public Library of the city of Boston has a copy of "Yankee Doodle" with variations by James Hewitt, organist of Trinity Church, Boston, published at New York (180[?]). There have been many concert variations of the air for various instruments. Rubinstein's air and variations has the opus number 93 (No. 2). Vieuxtemps's "Souvenir d'Amérique, sur 'Yankee Doodle,'" for violin, has the opus number 17.

For further discussion of the origin of "Yankee Doodle" see "Hail Columbia, the Flag, and Yankee Doodle," by William T. R. Saffell (Baltimore, 1864); "Origin of 'Yankee Doodle'" by B. J. Lossing in *Littell's Living Age* for 1861; "Monogram (*sic*) on our National Song, 'Yankee Doodle,'" by Elias Nason (Albany, 1869).

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Tschaikowsky wrote music for the ballet "The Nutcracker" ("Der Nussknacker," "Casse-Noisette") in 1891. The suite was performed for the first time at the ninth Symphony concert of the Russian Musical Society in St. Petersburg, March 19, 1892. Tschaikowsky conducted. The ballet was not produced until December 17, 1892. The history of the composition is told later in this article.

The scenario of the ballet was based on "Histoire d'un Casse-Noisette," a translation into French by Alexandre Dumas, the Elder, of E. T. A. Hoffmann's story "Nussknacker und Mausekönig," the sixth story in the collection entitled "Die Serapions Bruder."

The scenario is as follows:—

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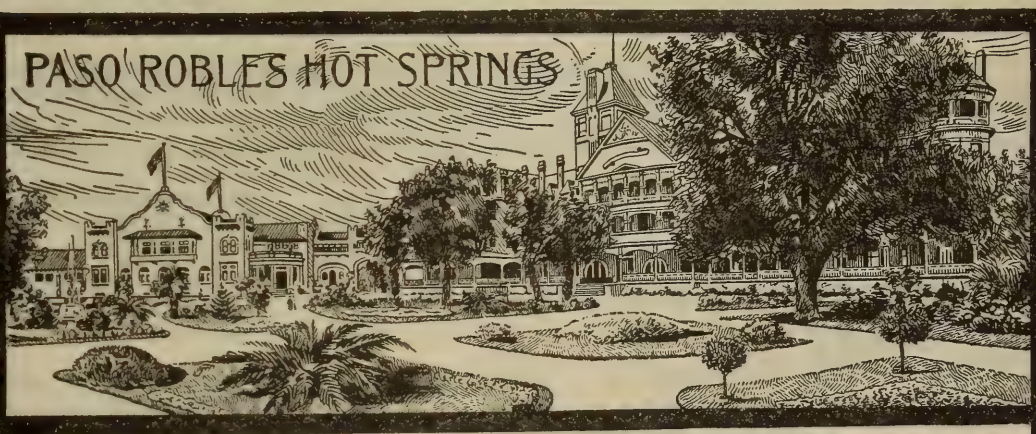
Remaining 1909 dates: March 23, April 4, German Theatre, New York.

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Act I. A Christmas tree in the house of President Silberhaus. The guests assemble, and the candles are lighted. Entrance of the children. After they have all received their presents, Councillor Drosselmeyer arrives, and with him brings dolls which can move about as though they were alive. He gives also to his favorite, Marie, the daughter of the President, an ordinary nutcracker, and this nutcracker pleases her better than all the other presents. Her brother Fritz and the other boys snatch it away from her and break it. Marie bursts into tears, caresses the poor nutcracker, busies herself over it as though it were sick, puts it to bed and rocks it to sleep. The party is at an end and the guests go home. The candles on the tree are put out. Marie cannot sleep, and she thinks constantly about the nutcracker. At last she leaves her little bed, and steals downstairs, only to have a look at him. It is midnight. She suddenly hears a noise as though mice were clattering out from all sides. Then a wonderful thing happens. The fir-tree grows and grows; all the playthings and the honey cakes come to life. Even the spoiled nutcracker wakes up and moves about. A fight begins between the playthings and the mice. The latter, led by their king, easily defeat the honey-cake soldiers; but the tin soldiers, under the command of the nutcracker, rush to help their comrades. A fierce battle ensues. The nutcracker fights with the king of the mice. Just at the moment when the king seems to be getting the upper hand, Marie throws her shoe at him. He dies, and the mice are defeated. The nutcracker is transformed into a



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handsome prince. He thanks his rescuer and takes her to his magic kingdom. They fly over a forest in winter and each snowflake seems to Marie a living being.

Act II. The mountain of sweetmeats, the kingdom of lollipops and goodies. The Fairy Dragée,* the ruler of the mountain of sweetmeats, and her whole court await the arrival of Marie and the nutcracker. When the two enter, all extol Marie's heroic deed. Then the dances of the sweets begin.

Only the overture miniature in this suite may be said to bear any relation to Hoffmann's tale. The other pieces are musical illustrations of scenes in fairy-land, and in the original tale there is little or no allusion to the dances provided for the entertainment of Marie and her prince.

Ouverture miniature. Allegro giusto, B-flat major, 2-4. The overture is a prelude to a fairy story. It is light and fantastic. There is no fundamental bass, for violoncellos and double basses are not used, and violas, horns, and bassoons do not go below the tenor range. The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, two horns, triangle, violins, and violas. The overture is built practically on a chief theme with its subsidiary, and there is no "development section." The chief theme enters at once, played *pp* by violins and violas. A flute adds the second portion of the chief thought. Strings and wind instruments in alternation have the third section. A theme in F major is given to strings, and is repeated with the aid of wood-wind instruments.

* Dragée means, first of all, an almond covered thinly with sugar. In German it means comfit or sweetmeat. In English it is used chiefly to describe a sugar plum or sweetmeat in the centre of which is a drug; "intended for the more pleasant administration of medicinal substances."

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March. Tempo di marcia viva, G major, 4-4. This march is the second number of the first act. It is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, cymbals, and the usual strings. Clarinets, horns, and trumpets have the first theme, which is repeated with almost childlike enjoyment. There is a short section in E minor.

Danse Russe, Trépak. This and the next three dances are taken from the Divertissment (No. 12), in the second act of the ballet. The order of these dances in the ballet is as follows: (*a*) Chocolat, (*b*) Café, (*c*) Thé, (*d*) Trépak, (*e*) Danse des Mirlitons. It would seem, then, that in the ballet the three drinks, or possibly plants, were characterized by dancers. In the suite "Chocolat" is dropped, "Café" is merely "Danse arabe," and "Thé" becomes "Danse chinoise." The Trépak is a genuine national dance of Russia, of lively and stormy character with short rhythms and persistence of form. Tschaikowsky scored it for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, kettledrums, tambourine, and the usual strings. Tempo di Trepak, molto vivace, G major, 2-4. The chief section is built on repetitions of a period of eight measures. The instrumentation of the second half of the section is the stronger and the more brilliant. The subordinate section is in D major, and the basses have the melody. There is a short coda with increasing tempo till the end *fff*.

Danse arabe. Commodo, G minor, 3–8. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, tambourine, and the usual strings. This dance is melodically, harmonically, and rhythmically exotic. Muted violas and violoncellos begin with a figure that is repeated. The clarinet sings the melody, and the English horn is used. Violins then have a song, which is more florid in the repetition. The first section is repeated, and the bassoon takes the place of the clarinet. In a third section, which is rhythmically like the second, both melody and harmonies are freshly thought out. This is the material of which this dance is made.

Danse chinoise. Allegro moderato, B-flat major, 4-4. The music is scored for piccolo, two flutes, two clarinets, bass clarinet, two

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bassoons, one horn, Glockenspiel, and strings. This charmingly grotesque dance is only thirty-two measures long. The bassoons, with double basses pizzicati, have a peculiar figure, which they maintain. A flute is answered by the strings. In the second portion of the period the melodic figure is inverted. The first measures are for two flutes, and the continuation is again for the strings. Toward the end tonic and dominant are both on an organ point.

Danse des Mirlitons. A mirliton is "a tube of wood or cardboard with the two ends covered with a membrane and having a triangular hole cut in the tube a short distance from each end. By singing into one of the holes a sound is produced not unlike that obtained by singing against a comb enveloped in thin paper. Another toy instrument on the same principle is known as a Kazoo."* Andantino, D major, 2-4. The music is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, cymbals, and the usual strings. The dance consists of a chief section in D major and a subordinate section in F sharp minor, which are followed by a repetition of the chief section with an altered ending. The first theme of the chief section is played by flutes, lightly assisted by strings and the entrance of a bassoon. The second theme of this section is given to the English horn, while the flutes have a figure in sixteenths taken from the first section. The brass, drums, and cymbals enter in the subordinate section.

Valse des Fleurs. This waltz is No. 13 in the second act of the ballet. The waltz is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, bass tuba, a set of three kettledrums, triangle, harp, and the usual strings. Tempo di valse, D major, 3-4. There is an introduction based

* In French a mirliton is also a sort of side dish, "pâtisserie d'entremets."

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on passages in the first part of the waltz. A cadenza for harp leads to the dance itself. The waltz consists of four independent parts, which are repeated in differing order and at last make room for the concluding part. The first motive is given to the horns; the latter section of this motive is for clarinet. The second part, of true waltz character, is also in D major. The third, G major, modulates toward B minor. Flute and oboe phrases have a running figure for two violins; the harp marks the waltz rhythm, and clarinets and bassoon have sustained harmonies. The fourth part is not repeated, and the melody is in the tenor. The coda, after a use of foregoing material, ends brilliantly with the introduction of a new section.

On January 5, 1891, Tschaikowsky wrote to Mr. Ippolitoff-Ivanoff that he had recently visited St. Petersburg, and the Intendant of the opera had commissioned him to write an opera in one act and a two-act ballet. "In this way I am unwillingly a hindrance to the younger composers, who would gladly see their works performed on the imperial stage. This pains and disturbs me, but the temptation is too great, and I am not yet convinced that the time has come for me to stop and make room for the younger generation. . . . No one knows better than I how necessary and important it is for a young composer that his works should be performed on a great stage, therefore I would be ready to make a sacrifice, if I were fully convinced that a sacrifice would be of any assistance, Suppose I were to decline to compose the appointed opera and ballet? What would be the result? They would prefer to give three foreign operas than a new Russian one coming from a young composer."

A few days later he wrote to his brother Modest, asking him what he thought of "King René's Daughter" as an operatic subject, and he said he might go to Italy to compose this new music. At last the subject of the opera was agreed upon, and the one-act drama "King René's Daughter," by Herz, translated into Russian by Swanzeff, was chosen as a subject. This was Tschaikowsky's own choice, and the opera was entitled "Iolanthe." The fairy tale of "The Nutcracker" was chosen for the subject of the ballet, and it took Tschaikowsky some time to be reconciled to this theme. He was put out at the time because the management had engaged foreign singers—Mme. Melba and the de Reszkes—and allowed them to sing in French and Italian in a Russian opera house. Then his approaching visit to the United

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States upset him: he was at a loss how to divide his time. Furthermore, he was not at all well. His opera "Pique Dame" had been withdrawn from the repertory after thirteen performances, although seats for almost ten additional performances had been already engaged. He had heard that the Tsar was engrossed by the de Reszkes, and went to the opera only when they sang in French. Tschaikowsky wrote to the Intendant, who assured him that the Tsar thought highly of "Pique Dame"; that the composer had no just cause for discouragement; and he finally said that he had put his hope for the next season in Tschaikowsky's new opera and ballet. Tschaikowsky then began to work with all his might on the ballet. He wrote in March (1891) that the subject was more agreeable to him and he hoped to complete the greater part of the first act before he journeyed. In April he wrote to his brother Modest that both the opera and the ballet were as a nightmare to him; he was conscious that he could not perform decently the allotted task. He actually "hated" "King René's Daughter," though, were circumstances different, he could make it a master work. He even thought of asking the Intendant to let him throw aside the commission. That month he embarked for New York.

He returned home in May, and we know from a letter written June 15 that he was then working on Act II. of the ballet; "the first was completed before I journeyed to America." And he told Jurgenson, his publisher, that he had discovered a new orchestral instrument in Paris: "Something between a little pianoforte and a Glockenspiel with a divinely beautiful tone. I want to use it in my symphonic poem 'The Voyvode' and in the ballet. . . . The instrument is called the 'Célesta Mustel' and it costs 1,200 francs. You can buy it only in Paris from the inventor, Mustel. I beg you to order this instrument. You'll lose nothing on it, for you can rent it to all concerts in which my 'Voyvode' will be played. Afterward you can sell it to the opera house, for they will need it for my ballet. As I shall need this instrument in St. Petersburg sooner than in Moscow, have it sent direct to the former place. But no one there should know anything about it. I am afraid that Rimsky-Korsakoff and Glazounoff may get wind of it and bring out the uncommon effect before me. I expect this new instrument will make an enormous impression."

On June 27, 1891, Tschaikowsky wrote to W. Davidoff that he had finished on the day before the sketch of the ballet. "You will remember how I bragged when you were here that I should complete it in about five days. I have hardly been able to finish it in a fortnight.

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In January, 1892, the composer visited Berlin, Hamburg, Paris. Returning from Paris, he worked in February on the instrumentation of the ballet, especially with a view to this suite which was to be played at St. Petersburg in the place of his ballad, "The Voyvode," which, played at Siloti's concert in Moscow, November 18, had displeased the composer so that he tore it up. The suite was played at a concert of the Russian Musical Society in St. Petersburg, March 19, 1892, and Tschaikowsky conducted it and his "Romeo and Juliet." The suite was eminently successful. Modest writes: "The audience insisted on a repetition of five out of the six pieces. This time the newspapers shared the enthusiasm of the public, but their praise was contradictory. One of them said the waltz was the most beautiful of the pieces, while another said it was the worst." It would seem, then, that the suite, as first played, had fewer numbers than it has to-day. Tschaikowsky wrote to Jurgenson: "The ballet suite has had success. I think you can publish it now. I have obtained permission in St. Petersburg to transcribe it. Have a copy made for yourself at my expense. They are all going to play the suite in summer. If only they will!"

The ballet was ready early in April. Tanéïeff made the arrangement for pianoforte, and Tschaikowsky promised him five hundred roubles for the task. "I do not think this is too much. He is the only man whom I can trust with it. It is different with Klindworth; he worked for Wagner *con amore* and had nothing else to do; but Tanéïeff is himself a composer and I rob him of his time." Tanéïeff's transcription proved to be too difficult for amateurs, so Tschaikowsky himself made an easier one. The correction of the proofs of the score and parts gave him endless trouble. He regretted this the more, because he could not work on his sixth and last symphony. He found pleasure

* "Dornröschen," ballet in three acts with a prologue, was produced at the Maryinsky Theatre, January 15, 1890. The subject was taken from Perrault's fairy tale. Tschaikowsky's first ballet, "The Lake of Swans," was produced at Moscow, March 4, 1877.



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in reading Flaubert's correspondence. "I do not think there was ever a more sympathetic personality in the world of art. He was indeed a hero, a martyr to his art. And at the same time so shrewd! I have found in him the most astonishing answers to my own thoughts about God and religion." He also enjoyed "La Débâcle" of Zola, a novelist whom in general he did not like. In August he doubted whether after all "Iolanthe" and "The Nutcracker," which had cost him great pains, were not wholly worthless, and he expressed himself after the manner of Rabelais.

"Iolanthe" and "The Nutcracker" were produced at the Imperial Opera House on December 18, 1892. Náprawnik conducted the opera; Drigo, the ballet. The scenery and costumes of the ballet were gorgeous. The composer, ballet master, and first dancer were called many times before the curtain, yet there was the general feeling that the ballet was not successful. The subject was not a happy one, for to have children monopolize the first act was not in accordance with the traditions of the ballet. Then Marius Petipa, the ballet master, fell sick in the course of the rehearsals, and Ivanoff, who took his place, had not the requisite invention and fancy. "Furthermore," says Modest, "the dull and ugly dell' Era* as the fairy Dragée, in spite of the perfection of her grace and technic, spoiled the effect of the second act. The fine and beautiful qualities of the music were not thoroughly appreciated at the first hearing, and it was a long time before 'The Nutcracker' passed into the repertory." The judgments of the press were most contradictory. Here are quotations: "The music of the ballet is much more interesting than that of the opera." "'The Nutcracker' is weaker than 'Iolanthe'; its first act is heavy and wooden, and the second is made up of little bits which sound well at the time, but leave no impression." "The ballet contains so many brilliant pages that they cannot all be counted." "'The Nutcracker' furnishes nothing but boredom." "The music of 'The Nutcracker' is not only beautiful, it is astonishingly rich in inspiration," etc., etc. Tschaikowsky wrote to his brother Anatol that the new works were highly successful,—that the Tsar at the rehearsal was delighted and called him to his box; that the mounting of the ballet was too brilliant, so that it tired the eyes.

Some of Petipa's directions to Tschaikowsky will show the nature of his task.

No. 1. Soft music by measures.

* She was probably the Antoinette del (*sic*) Era described by Pierre d'Alheim in "Sur les pointes" (Paris, 1897), an entertaining account of the ballet in Russia from the earliest time.

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No. 4. The moment of astonishment and admiration. A tremolo for a few measures.

No. 5. A march of sixty-four measures, etc.

Prelude and "Love Death," from "Tristan and Isolde."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The thought of "Tristan and Isolde" was first mentioned by Wagner in a letter to Liszt in the latter part of 1854; the poem was written at Zürich in the summer of 1857, and finished in September of that year; the composition of the first act was completed at Zürich, December 31, 1857 (some say, only in the sketch); the second act was completed at Venice in March, 1859; the third act at Lucerne in August, 1859. The "action in three acts" was performed for the first time at the Royal Court Theatre, Munich, June 10, 1865;* the first performance in America was at the Metropolitan Theatre, New York, December 1, 1886;† the first performance in Boston was at the Boston Theatre, April 1, 1895.‡

* The cast at Munich was as follows: Tristan, Ludwig Schnorr von Carolsfeld; Kurvenal, Mitterwurzer; Melot, Heinrich; Marie, Zottmayer; Isolde, Mrs. Schnorr von Carolsfeld; Brängane, Miss Deinet. Hans von Bülow conducted.

† The cast at the first performance in New York was as follows: Tristan, Albert Niemann; Kurvenal, Adolph Robinson; Melot, Rudolph von Milde; Marke, Emil Fischer; Isolde, Lilli Lehmann; Brängane, Marianne Brandt; Ein Hirt, Otto Kemlitz; Steuermann, Emil Sänger; Seemann, Max Alvary. Anton Seidl conducted.

‡ The cast at the first performance in Boston was: Tristan, Max Alvary; Kurvenal, Franz Schwarz; Melot, Jas. F. Thomson; Marke, Emil Fischer; Seemann, Mr. Zdanow; Isolde, Rosa Sucher; Brängane, Marie Brema. Walter Damrosch conducted.



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Both the Prelude and the Love Death were performed in concerts before the production of the opera at Munich. The Prelude was played for the first time at Prague, March 12, 1859, and von Bülow, who conducted, composed a close for concert purposes. It was stated on the program that the Prelude was performed "through the favor of the composer." The Prelude was also played at Leipsic, June 1, 1859. Yet, when Johann Herbeck asked later in the year permission to perform it in Vienna, Wagner wrote him from Paris that the performance at Leipsic was against his wish, and that, as soon as Herbeck knew the piece, he would understand why Wagner considered it unsuitable for concert purposes. And then Wagner put the Prelude on the program of his concert given in Paris, January 25, 1860.

Wagner himself frequently conducted the Prelude and Love Death, arranged by him for orchestra alone, in the concerts given by him in 1863.

The Prelude, *Langsam und schmachtend* (slow and languishingly), in A minor, 6-8, is a gradual and long-continued crescendo to a most sonorous fortissimo; a shorter decrescendo leads back to pianissimo. It is free in form and of continuous development. There are two chief themes: the first phrase, sung by 'cellos, is combined in the third measure with a phrase ascending chromatically and given to the oboes. These phrases form a theme known as the Love Potion motive, or the motive of Longing; for commentators are not yet agreed even as to the terminology. The second theme, again sung by the 'cellos, a voluptuous theme, is entitled Tristan's Love Glance.

The Prelude is scored for three flutes (one interchangeable with piccolo), two oboes, cor anglais, two clarinets, bass clarinet, three bassoons, four horns, three trumpts, three trombones, tuba, kettledrums, strings.

Isolde's Love Death is the title given, as some say, by Liszt to the music of Isolde dying over Tristan's body. The title is also given to the orchestral part of the scene played as concert music without the voice part. The music is scored for the same orchestra as the Prelude with the addition of a harp.

The text of "Isoldens Liebestod" is as follows:—

ORIGINAL GERMAN	ENGLISH PROSE TRANSLATION.*
Mild und leise wie er lächelt, wie das Auge hold er öffnet: seht ihr's, Freunde,	How gently he smiles and softly, how he sweetly opens his eyes: see ye it, friends, can ye not see it? How he shines ever brighter, raises himself on high amid the radiant stars: do ye not see it?

* This prose translation is by Mr. W F. Apthorp.

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säh't ihr's nicht?
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wie er leuchtet,
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hoch sich hebt:
seht ihr's nicht?
Wie das Herz ihm
muthig schwillt,
voll und hehr
im Busen quillt,
wie den Lippen
wonnig mild
süsser Athem
sanft entweht:—
Freunde, seht,—
fühlt und seht ihr's nicht?—
Höre ich nur
diese Weise,
die so wunder-
voll und leise,
Wonne klagend,
Alles sagend,
mild versöhnend
aus ihm tönend,
in mich dringet,
auf sich schwinget,
hold erhallend
um mich klinget?
Heller schallend,
mich umwallend,
Sind es Wellen
sanfter Lüfte?
sind es Wolken
wonniger Düfte?
Wie sie Schwellen,
mich Umrauschen
soll ich athmen,
soll ich lauschen?
Soll ich schlürfen,
untertauchen,
süss in Düften
mich verhauchen?
In dem wogenden Schwall,
In dem tönenden Schall,
in des Welt-Athems
wehenden All—
ertrinken—
versinken—
unbewusst—
höchste Lust!

How bravely his heart swells and gushes full and sublime in his bosom, how sweet breath is gently wafted from his lips, ecstatically tender:—Friends, look,—feel ye and see ye it not?—Do I alone hear this lay which so wondrously and softly, ecstatically complaining, all-saying, gently reconciling, sounds forth from him and penetrates me, soars aloft, and sweetly ringing sounds around me? As it sounds clearer, billowing about me, is it waves of gentle breezes? Is it clouds of ecstatic perfume? As they swell and roar around me, shall I breathe? shall I hearken? Shall I sip, dive under, sweetly exhale myself away in odors? In the billowing surge, in the resounding echo, in the World-breath's waving All—to drown—to sink—unconscious—highest joy!

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Overture to the Opera "Der Freischütz."

[Isolde sinkt, wie verklärt, in Brängane's Armen sanft auf Tristan's Leiche. Grosse Rührung und Entrückheit unter den Umstehenden.]

[Isolde sinks, as if transfigured, in Brängane's arms gently upon Tristan's dead body. Great emotion in all present.]

Mr. Richard Le Gallienne translated Wagner's text into verse:—

Oh, how gently
He is smiling,
See his eyelids
Open softly,
See how brightly
He is shining!
See, you, friends—
Oh, see you not?

Mark you how he
Rises radiant,
Lifts himself
All clothed in starlight!
See, you, friends—
Oh, see you not?
How his mighty heart
Is swelling,
Calm and happy,
In his breast!
From his lips
How sweet an incense
Softly breathes!

Oh, hearken, friends—
Hear ye nothing,
Feel ye naught!
It is I alone
That listen
To this music
Strangely gentle,
Love-persuading,
Saying all things;
To this music
From him coming,
Through me like
A trumpet thrilling,
Round me like
An ocean surging,
O'er me like
An ocean flowing!

Are these waves
About me breezes?
Are these odors
Fragrant billows?
How they gleam
And sing about me!
Shall I breathe,
Oh, shall I listen?
Shall I drink,
Oh, shall I dive
Deep beneath them—
Breathe my last?
In the billows,
In the music,
In the world's
Great whirlwind—lost;
Sinking,
Drowning,
Dreamless,
Blest.

Wagner wrote, after telling the legend of Tristan and Isolde down to the drinking of the philter: "The musician who chose this theme for the prelude to his love drama, as he felt that he was now in the boundless realm of the very element of music, could only have one care: how he should set bounds to his fancy, for the exhaustion of the theme was impossible. Thus he took, once for all, this insatiable desire. In long-drawn accents it surges up from its first timid confession, its softest attraction, through sobbing sighs, hope and pain,

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laments and wishes, delight and torment, up to the mightiest onslaught the most powerful endeavor to find the breach which shall open to the heart the path to the ocean of the endless joy of love. In vain! Its power spent, the heart sinks back to thirst with desire, with desire unfulfilled, as each fruition only brings forth seeds of fresh desire, till, at last, in the depths of its exhaustion, the starting eye sees the glimmering of the highest bliss of attainment. It is the ecstasy of dying, of the surrender of being, of the final redemption into that wondrous realm from which we wander farthest when we strive to take it by force. Shall we call this Death? Is it not rather the wonder-world of night, out of which, so says the story, the ivy and the vine sprang forth in tight embrace o'er the tomb of Tristan and Isolde?"

Wagner at first intended that Therese Tietjens (1831–77) should create the part of Isolde; but, when he engaged Ludwig Schnorr von Carolsfeld (1836–65) for his Tristan, he took the tenor's wife, Malvina Guarrigues, or Malwina Garrigues, originally of a French family and the great-grand-niece of David Garrick. For the singular silence of Wagner in his writings concerning his first Isolde, see Maurice Kufferath's "Tristan et Iseult" (Paris, 1894), pp. 61–63. Wagner complimented her highly at the time of the performances. The fourth and last was on July 1, 1865. Schnorr died at Dresden, July 21 of that year, from the results of a cold contracted in the third act of the opera. His wife then left the stage. Born at Copenhagen, December 7, 1825, she died at Carlsruhe, February 8, 1904.

OVERTURE TO "THE FLYING DUTCHMAN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

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It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der Fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

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WEEK OF MARCH 29

VICTOR MOORE

IN

"THE TALK OF THE TOWN"

The first performances in America was in Italian, "Il Vascello Fantasma," at Philadelphia November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

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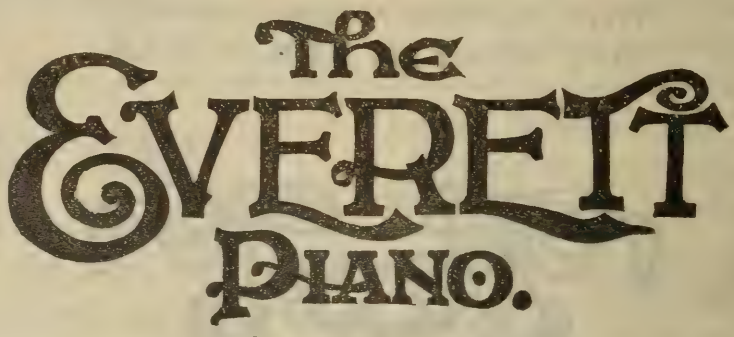
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Noach, S.
Roth, O.
Kuntz, D.
Hoffmann, J.
Fiedler, E.
Krafft, W.
Theodorowicz, J.
Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.
Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

Schuëcker, H.

Tympani.

Rettberg, A.
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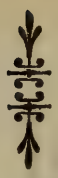


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Richard Strauss Tone Poem, "A Hero Life," Op. 40

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I. Allegro marziale.
II. Scherzando e molto leggiero; Trio: Andantino.
III. Intermezzo: Adagio.
IV. Virginia Reel: Molto vivace.

Debussy . . . Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé)

Wagner . . . "Waldweben" ("Life and Stir of the Forest") from "Siegfried," Act II.

Wagner Overture to "The Flying Dutchman"

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TONE POEM, "A HERO LIFE," OP. 40 RICHARD STRAUSS

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

"Ein Heldenleben," a "Ton-Dichtung," was first performed at a concert of the "Museumsgesellschaft," Frankfort-on-the-Main, March 3, 1899, when Strauss conducted. In the course of the year it was performed at Berlin (March 22), Cologne (April 18), Düsseldorf (May 22), Munich, Dresden (December 29), Mayence, Constance, Crefeld, Bremen. There were also early performances at Hamburg, Leipsic, Sondershausen, Halle, Mannheim, Paris (March 4, 1900), Brussels (October 21, 1900), and other cities.

The first performance in America was by the Chicago orchestra, Theodore Thomas, conductor, at Chicago, March 10, 1900. The first performance in New York was by the Philharmonic Society, Mr. Emil Paur conductor, December 8, 1900, when the orchestra numbered one hundred and twenty-five players. The first performance in Boston was by the Boston Symphony Orchestra, Mr. Gericke conductor, December 7, 1901.

The score calls for these instruments: Sixteen first and sixteen second violins, twelve violas, twelve violoncellos, eight double-basses, two harps; a piccolo, three flutes, three or four oboes, an English horn, one clarinet in E-flat, two clarinets in B-flat, one bass clarinet, three bassoons, one double-bassoon, eight horns, five trumpets, three trombones, a tenor tuba, a bass tuba, kettledrums, bass drum, snare-drum, side-drum, cymbals. The score is dedicated to Wilhelm Mengelberg* and his orchestra in Amsterdam.

Strauss has said that he wrote "A Hero Life" as a companion work

* J. W. Mengelberg was born at Utrecht, May 28, 1870. He studied music at Utrecht, then at the Cologne Conservatory with Seiss and Jensen. In 1891 he conducted a society at Lucerne, and in 1895 he was appointed conductor of the Concertgebouw Orchestra in Amsterdam. He conducted the concerts of the Philharmonic Society of New York, November 10, 11, 1905.

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to his "Don Quixote," Op. 35: "Having in this later work sketched the tragi-comic figure of the Spanish Knight whose vain search after heroism leads to insanity, he presents in 'A Hero's Life' not a single poetical or historical figure, but rather a more general and free ideal of great and manly heroism—not the heroism to which one can apply an everyday standard of valour, with its material and exterior rewards, but that heroism which describes the inward battle of life, and which aspires through effort and renouncement towards the elevation of the soul."

Mr. Krehbiel wrote in his program notes for a concert of the Philharmonic Society of New York: "Those who wish to understand the poetic purposes of the composer in this work must yield to him not only the right to try to express the simpler feelings, which are generally conceded to be in the province of absolute music, but to publish a great variety of emotional phases, and to do so by giving arbitrary significance to the themes out of which the work is woven. They must note significances not only in the character of the themes themselves, but also in the transformations which they go through, their combinations and their instrumental colorings. They may, if they wish, rest on the music alone, or they may take the program of the composer and its amplification by sympathetic analysts, as a starting point and guide for the imagination."

There are many descriptions and explanations of "Ein Heldenleben." One of the longest and deepest—and thickest—is by Mr. Friedrich Rösch. This pamphlet contains seventy thematical illustrations, as well as a descriptive poem by Mr. Eberhard König.

What is the purpose of the story, of this "tone-poem" or "poem of sounds"? (It has been said that Strauss is a musician who wishes to write poetry.) Is the heroic life that of a hero famous in war and dear to the people or the life of a hero who does not wrestle merely against flesh and blood? It seems to be the purpose of the composer to show the hero as one arrayed against the world, a hero of physical and mental strength, who fights to overcome the world and all that is common, low, pitiably mean, and yet perhaps dominant and accepted. Mr. Romain

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(1) THE HERO, (2) THE HERO'S ADVERSARIES, (3) THE HERO'S HELPMATE, (4) THE HERO'S BATTLEFIELD, (5) THE HERO'S WORKS OF PEACE, (6) THE HERO'S ESCAPE FROM THE WORLD, AND THE COMPLETION.

Mr. Rösch makes two divisions of the contents,—one of the poetic sequence of ideas, one of purely technical interest. The former is as follows:—

I. The Hero (first section).
II. The World that enters in Opposition to the Hero.
 (*a*) The Foes of the Hero (second section).
 (*b*) The Helpmate of the Hero (third section).
III. The Life-work of the Hero.
 (*a*) The Battlefield of the Hero (fourth section).
 (*b*) The Hero's Works of Peace (fifth section).
IV. The Hero's Escape from the World, and the Completion,—the conclusion of the whole matter (sixth section).

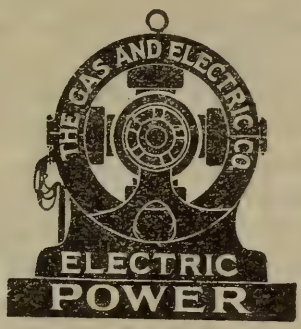
The technical division is as follows:—

I. Introductory clause (introduction of themes).
 (*a*) Group of the chief themes of the whole work (first section).
 (*b*) Group of the chief contrasting themes (sections 2 and 3).
II. Intermediate sentence (thematic development). Working-up of the chief themes from the preceding introduction; and there is a subordinate clause with themes which in part are new (sections 4 and 5).

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III. Concluding clause (coda). Short development and repetition of some earlier themes.

THE HERO.

The chief theme, which is typical of the hero, the whole and noble man, is announced at once by horn, violas, and 'cellos, and the violins soon enter. This theme, E-flat major, 4-4, is said to contain within itself four distinct motives, which collectively illustrate the will power and self-confidence of the hero, and their characteristic features are used throughout the work in this sense. Further themes closely related follow. They portray various sides of the hero's character,—his pride, emotional nature, iron will, richness of imagination, "inflexible and well-directed determination instead of low-spirited and sullen obstinacy," etc. This section closes with pomp and brilliance, with the motive thundered out by the brass; and it is the most symphonic section of the tone-poem. "A pause is made on a dominant seventh: 'What has the world in store for the young dreamer?'"

THE HERO'S ANTAGONISTS.

They are jealous, they envy him, they sneer at his aims and endeavors, they are suspicious of his sincerity, they see nothing except for their own gain; and through flute and oboe they mock and snarl. They are represented by about half a dozen themes, of which one is most important. Diminutions of the preceding heroic themes show their belittlement of his greatness. (It has been said that Strauss thus wished to paint the critics who had not been prudent enough to proclaim him great.) "Fifths in the tubas show their earthly, sluggish nature." The hero's theme appears in the minor; and his amazement, indignation, and momentary confusion are expressed by "a timid, writhing figure." Finally the foes are shaken off.

THE HERO'S HELPMATE.

This is an amorous episode. The hero is shy. The solo violin represents the loved one, who at first is coy, coquettish, and disdains his humble suit. There is a love theme, and there are also two "thematic illustrations of feminine caprice" much used later on. At last she rewards him. The themes given to the solo violin, and basses, 'cellos, and bassoon, are developed in the love duet. A new theme is given to the oboe, and a theme played by the violins is typical of the crowning of happiness. The clamorous voices of the world do not mar the peacefulness of the lovers.

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The Hero's Battlefield.

There is a flourish of trumpets without. The hero rushes joyfully to arms. The enemy sends out his challenge. The battle rages. The typical heroic theme is brought into sharp contrast with that of the challenger, and the theme of the beloved one shines forth amid the din and the shock of the fight. The foe is slain. The themes lead into a song of victory. And now what is there for the hero? The world does not rejoice in his triumph. It looks on him with indifferent eyes.

The Hero's Mission of Peace.

This section describes the growth of the hero's soul. The composer uses thematic material from "Don Juan," "Also sprach Zarathustra," "Tod und Verklärung," "Don Quixote," "Till Eulenspiegel's lustige Streiche," "Guntram," "Macbeth," and his song, "Traum durch die Dämmerung." Mr. Jean Marnold claims that there are twenty-three of these reminiscences, quotations, which Strauss introduces suddenly,

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or successively, or simultaneously, "and the hearer that has not been warned cannot at the time notice the slightest disturbance in the development. He would not think that all these themes are foreign to the work he hears, and are only souvenirs."

THE HERO'S ESCAPE FROM THE WORLD, AND CONCLUSION.

The world is still cold. At first the hero rages, but resignation and content soon take possession of his soul. The bluster of nature reminds him of his old days of war. Again he sees the beloved one, and in peace and contemplation his soul takes flight. For the last time the hero's theme is heard as it rises to a sonorous, impressive climax. And then is solemn music, such as might serve funeral rites.

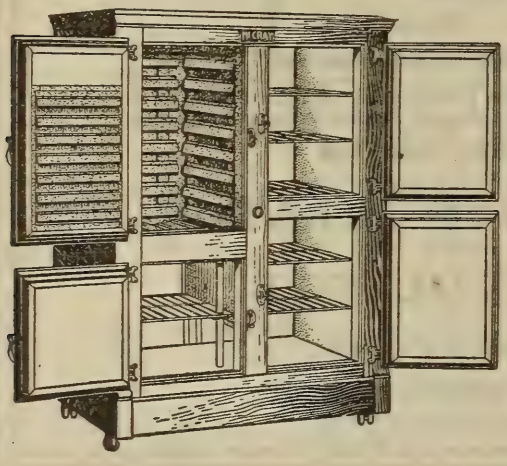
FANTASTIC SUITE FOR PIANOFORTE AND ORCHESTRA.

ERNEST SCHELLING

(Born at Belvidere, N.J., in 1875; his home is now at Bar Harbor, Me.)

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and his unusual sense of pitch. He entered the Paris Conservatory when he was nine years old, and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900–1904 Mr. Schelling appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin. The list of his compositions includes a symphony, "Symphonic Legend" for orchestra, a fantasia for pianoforte and orchestra, chamber music, and pianoforte pieces. His "Symphonic Legend" was performed for the first time in 1903 at Warsaw.

Mr. Schelling played in Boston for the first time at a concert of the Boston Symphony Orchestra, February, 25, 1905 (Schumann's Concerto in A minor). He gave recitals in Jordan Hall, March 2, 11, 1905, and on



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March 14, of that year he played at a Kneisel Quartet concert Saint-Saëns's Piano Quartet in B-flat major, Op. 41.

The Fantastic Suite was composed in 1905–1906. It was orchestrated in 1907. The first performance was at the Konzertgebouw, Amsterdam, October 10, 1907. The composer was the pianist, and J. W. Mengelberg conducted.

The suite is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, harp, tambourine, kettle-drums, pianoforte and strings.

I. Allegro marziale, F-sharp minor, 3-4.* There is a short introduction for strings, which is followed by a cadenza for the pianoforte. This section is repeated. The strings give the rhythm of the first theme, which is announced by the pianoforte. This treatment is reversed: the pianoforte has the rhythmic figure and the strings play the theme. There is a subsidiary theme for the clarinet. An intermediary section follows with little solos, with fresh material and with passage-work for the pianoforte. Dominant of D major. The interlude leads to the announcement of the second theme (pianoforte), cantabile. This theme appears, varied, for the pianoforte, while solo violoncellos have a counter-theme. There is development. The

* I am indebted to the composer for the analytical sketch of his suite.—P. H.



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second theme, always in the dominant, is ended by wind instruments in chromatic sevenths. In the working-out section the foregoing thematic material is used. The subsidiary theme, now in augmentation, is developed. There are reminiscences of the first theme in the brass. The pianoforte has a long trill. The first theme appears again (English horn); it is taken up by other wood-wind instruments; the pianoforte trill goes into the wood-wind instruments and takes up the first theme. The second motive is again heard with counter-theme, and is elaborated by wood-wind instruments. The first theme is now played by all the wood-wind instruments with accompaniment for pianoforte. This treatment is reversed. There is a short coda, based on the first theme. The movement ends in F-sharp major.

II. Scherzando e molto leggiero, B major, 6-8. There is a characteristic rhythmic figure for the wood-wind instruments. The first theme is announced by the pianoforte and taken up by the strings, while the pianoforte now has the characteristic figure. There are phrases which are used afterward in the trio, and there is a new theme for the violins. Trio, B major, Andantino, 5-4. This trio is practically a duet for English horn and pianoforte.

III. Intermezzo: Adagio, D-flat major, 4-4. The first theme is hinted at by wood-wind instruments, and then announced by the pianoforte. This theme is a long and expressive one. There is a

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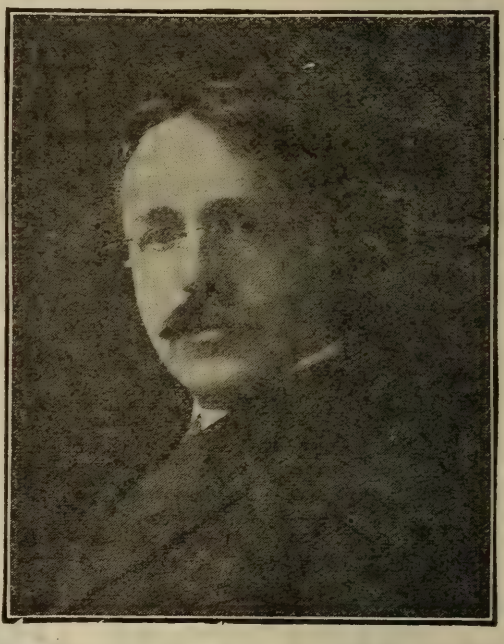
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This book of Hamilton's is in the Music Students Library and it is certainly one of the best things in its line that has been recently produced. It is short, concise, and at the same time comprehensive. It is a book that every student of music should have in his library.— *The Musical Courier*.

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cadenza for the pianoforte. The English horn and the brass clarinet have important parts, and the ending is piano.

IV. Virginia Reel: *Molto vivace, G-flat major, 2-4. The first theme is built on "Dixie." The preluding measures have the rhythm of "Dixie," and the theme is given out by the pianoforte and finished by trumpet and horn. This theme is varied, enlarged, etc. The second theme, D-flat major, poco meno mosso, is brought forward with the first (oboe and pianoforte), and it ends in D-flat with a fermata. F major, meno mosso. The "Dixie" theme is played by the pianoforte, and the melody, "Old Folks at Home," the third theme, is given to the violins (harmonics). These two themes are kept for some time in opposition. Harp solo. The second theme enters, G-flat. In the final section there is a free use of the third theme, built on "Old Folks at Home." The three themes are brought together, and there are passing allusions to "Yankee Doodle." The coda is a wild reel. "Yankee Doodle" is heard from wood-wind instruments. The characteristic figure of "Dixie" is heard till the end.

* "A reel is a lively dance, chiefly associated with Scotland, usually danced by two couples facing each other, and describing a series of figures of eight." The Oxford English Dictionary says of the derivation of the word: "Perhaps the same word as preceding [reel, substantive, a whirl or whirling movement]. Gaelic righil, ruithil, etc., commonly given as the source, is probably from Lowland Scottish." The first mention of the word in English literature was about 1585. Some say the dance is of Celtic origin; others, that it came from Scandinavia. It is a Danish national dance as well as Scottish. The principal point of its movements is the circular form. A "forsome reel" is performed by two couples; a "sixsome reel" is performed by three couples. Louis d'Egville says there are two tempi chiefly used in Scottish dancing,—the quick or reel tempo and the slow or strathspey tempo. The strathspey is named after the valley of the Spey. In the pure reel the same number of measures is danced both in reel and "setting" parts. In the famous reel of Tulloch, "after the first 'reel' part, a series of 'setting' to partners takes place as follows: the couples 'set' four bars, then, each grasping the other by the rear part of the arm with the right hand, turn to the left in two bars, then change hands, dancing two bars the reverse way, the men meet in the centre and set as before, the partners resting, and thus alternating to the end."

Francis Peacock, dancing-master of Aberdeen,—he died in 1807,—says the tunes "are divided into two parts, each consisting of four bars, which severally contain four crotchets or eight quavers"; and these notes are alternately, a dotted quaver and a semiquaver, the bar frequently terminating in a crotchet.

The Virginia reel is thought by some to be derived from the old English country dance, Sir Roger de Coverley, for which music, with directions for the dance, was published as early as 1685.

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Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" Achille Claude Debussy

(Born at St Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The Prelude has been performed here at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906. The New York Symphony Orchestra, Mr. Damrosch conductor, played the Prelude in Boston, January 18, 1906. It was performed at a concert of the Cincinnati Symphony Orchestra, Mr. Van der Stucken conductor, January 2, 1904, and at a concert of the New York Symphony Orchestra, Mr. Walter Damrosch conductor, November 12, 1905.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

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Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony,

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of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

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"L'APRÈS-MIDI D'UN FAUNE."

BY STÉPHANE MALLARMÉ.*

LE FAUNE.

Ces nymphes, je les veux perpétuer.

Si clair,
Leur incarnat léger, qu'il voltige dans l'air
Assoupi de sommeils touffus.

Aimai-je un rêve?

Mon doute, amas de nuit ancienne, s'achève
En maint rameau subtil, qui, demeuré les vrais
Bois mêmes, prouve, hélas! que bien seul je m'offrais
Pour triomphe la faute idéale de roses.

Réfléchissons . . .

ou si les femmes dont du gloses
Figurent un souhait de tes sens fabuleux!
Faune, l'illusion s'échappe des yeux bleus
Et froids, comme une source en pleurs, de la plus chaste:
Mais, l'autre tout soupirs, dis-tu qu'elle contraste
Comme brise du jour chaude dans ta toison!
Que non! par l'immobile et lasse pâmoison
Suffoquant de chaleurs le matin frais s'il lutte,
Ne murmure point d'eau que ne verse ma flûte
Au bosquet arrosé d'accords; et le seul vent
Hors des deux tuyaux prompt à s'exhaler avant
Qu'il disperse le son dans une pluie aride,
C'est, à l'horizon pas remué d'une ride,
Le visible et serein souffle artificiel
De l'inspiration, qui regagne le ciel.

* Stéphane Mallarmé was born at Paris in 1842; he died at Valvins in 1898. He taught English at French provincial towns and then for thirty years (1862–92) in Paris at a college. In 1874–75 he edited *La Dernière Mode*. The list of his works is as follows: "Le Corbeau" (translation into French prose of Poe's "Raven"), 1875; preface to Beckford's "Vathek," 1876; "L'Après-Midi d'un Faune," 1876; "Petite Philologie à l'Usage des Classes et du Monde: Les Mots Anglais," 1877; "Poésies Complètes" (photolithographed from the original manuscript), 1887; "Les Poèmes de Poe" (translation into French prose), 1888; "Le Ten o'Clock de M. Whistler," 1888; "Pages," 1891; "Les Miens: Villiers de l'Isle Adam," 1892; "Vers et Prose," 1892; "La Musique et les Lettres" (lectures delivered at Oxford and Cambridge), 1894; "Divagations," 1897; "Poésies, 1899.

At first a Parnassian, he became recognized as a chief of the Symbolists. For discussions of Mallarmé see Gosse's "Questions at Issue," 1893; Vittorio Pica's "Letteratura d' Eccezione," 1899; Arthur Symon's essay, "Mallarmé," in "The Symbolist Movement in Literature" (1899); George Moore's "Confessions of a Young Man"; Teodor de Wyzewa's "Nos Maîtres" (Paris, 1895); Paul Verlaine's "Les Poètes Maudits (Paris, 1888); Gustave Kahn's "Symbolistes et Décadents" (Paris, 1902), an invaluable book to students of modern French poetry; Vance Thompson's "French Portraits" (1900).

In 1896 Mallarmé was named "poet of poets" at an election in which almost every Frenchman known in letters voted.

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"Que je coupais ici les creux roseaux domptés
Par le talent; quand, sur l'or glauque de lointaines
Verdures dédiant leur vigne à des fontaines,
Ondoie une blancheur animale au repos;
Et qu'au prélude lent où naissent les pipeaux,
Ce vol de cygnes, non! de naïades se sauve
Ou plonge."

Inerte, toute brûle dans l'heure fauve
Sans marquer par quel art ensemble détala
Trop d'hymen souhaité de qui cherche le *la:*
Alors m'éveillerais—je à la ferveur première,
Droit et seul, sous un flot antique de lumière,
Lys! et l'un de vous tous pour l'ingénuité.
Autre que ce doux rien par le lèvre ébruité,
Le baiser, qui tout bas des perfides assure,
Mon sein, vierge de preuve, atteste une morsure
Mystérieuse, due à quelque auguste dent;
Mais, bast! arcane tel élut pour confident
Le jonc vaste et jumeau dont sous l'azur on joue:
Qui, détournant à soi le trouble de la joue,
Rêve, dans un solo long, que nous amusions
La beauté d'alentour par des confusions
Fausses entre elle-même et notre chant crédule;
Et de faire aussi haut que l'amour se module
Évanouir du songe ordinaire de dos
Ou de flanc pur suivis avec mes regards clos,
Une sonore, vaine et monotone ligne.

Tâche donc, instrument des fuites, ô maligne
Syrinx, de refleurir aux lacs où tu m'attends!
Moi, de ma rumeur fier, je vais parler longtemps
Des déesses; et, par d'idolâtres peintures,
À leur ombre enlever encore des ceintures:
Ainsi, quand des raisins j'ai sucé la clarté,
Pour bannir un regret par ma feinte écarté,
Rieur, j'élève au ciel d'été la grappe vide
Et, soufflant dans ses peaux lumineuses, avide
D'ivresse, jusqu'au soir je regarde au travers.

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Avec un cri de rage au ciel de la forêt;
Et le splendide bain de cheveux disparait
Dans les clartés et les frissons, ô pierreries!
J'accours; quand, à mes pieds, s'entrejoignent (meurtries
De la langueur goutée à ce mal d'être deux)
Des dormeuses parmi leurs seuls bras hazardeux;
Je les ravis, sans les désenlacer, et vole
À ce massif haï par l'ombrage frivole,
De roses tarissant tout parfum au soleil,
Où notre ébat au jour consumé soit pareil."
Je t'adore, courroux des vierges, ô délice
Farouche du sacré fardeau nu qui se glisse
Pour fuir ma lèvre en feu buvant, comme un éclair
Tressaille! la frayeur secrète de la chair;
Des pieds de l'inhumaine au cœur de la timide
Que délaisse à la fois une innocence, humide
De larmes folles ou de moins tristes vapeurs.

"Mon crime, c'est d'avoir, gai de vaincre ces peurs
Traîtresses, divisé la touffe échevelée
De baisers que les dieux gardaient si bien mêlée;
Car, à peine j'allais cacher un rire ardent
Sous les replis heureux d'une seule (gardant
Par un doigt simple, afin que sa candeur de plume
Se teignit à l'émoi de sa sœur qui s'allume,
La petite naïve et ne rougissant pas):
Que de mes bras, défaits par de vagues trépas,
Cette proie, à jamais ingrate se délivre
Sans pitié du sanglot dont j'étais encor ivre."

Tant pis! vers le bonheur d'autres m'entraîneront
Par leur tresse nouée aux cornes de mon front;
Tu sais, ma passion, que, pourpre et déjà mûre,
Chaque grenade éclate et d'abeilles murmure;
Et notre sang, épris de qui le va saisir,
Coule pour tout l'essaim éternel du désir.
À l'heure où ce bois d'or et de cendres se teinte
Une fête s'exalte en la feuillée éteinte:
Etna! C'est parmi toi visité de Venus
Sur ta lave posant ses talons ingénus,

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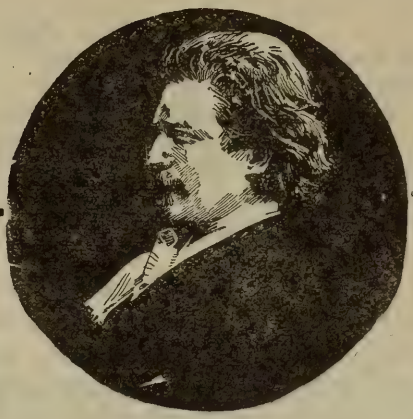
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De paroles vacantes et ce corps alourdi
Tard succombent au fier silence de midi:
Sans plus il faut dormir en l'oubli du blasphème,
Sur le sable altéré gisant et comme j'aime
Ouvrir ma bouche à l'astre efficace des vins!

Couple, adieu; je vais voir l'ombre que tu devins

Mrs. Franz Liebich in her life of Debussy says of Mallarmé and Debussy's "Prelude": "Stéphane Mallarmé struck out an individual line in literature and followed it in spite of raillery and contempt from a number of his contemporaries, remaining content with the homage and respect of a cultured few and the consciousness of his own sincerity and unfailing loyalty to a cherished ideal. He endeavored to formulate a poetic art which should embody with perfect harmony a medley of dissimilar emotions and ideas. He intended each of his verses to convey at one and the same time a plastic image, an expression of a thought, the enunciation of a sentiment and a philosophical symbol; it was to be subordinate to the strictest rules of prosody, so as to form a perfect whole, and thus to depict the complete transfiguration of a State of the Soul.* Mallarmé's poems appeal to the reader's intuition and sensibility quite as much as to his intelligence. He needs to discern the

*Teodor de Wyzewa, "Nos Maîtres."

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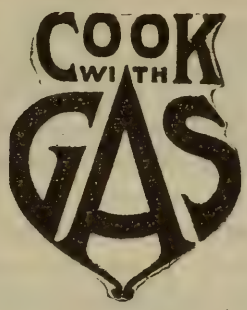
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vibrations, as it were, of the poet's thought; to discover the underlying strata that gave it form, and to catch some faint echo of the Infinite embodied in the Finite idea. The research of the ideal, the artist's vision and conception of beauty and truth, the analysing of this vision and of these abstract concepts, are the familiar subjects of Mallarmé's poems. He is in accord with Carlyle, and 'everywhere finds himself encompassed with symbols; . . . the universe is to him but one vast symbol of God'; and in the universe he has searched for the intimate correlation and interdependence of all things. As the sun transfigures objects in its golden light, so the imagination, or poet's vision, the avocation of old-world dreams, idealises this material age of utility and ugliness. 'L'après-midi d'un faune' is an encomium in verse of the imperishable dominion of fancy and dream and of the artist's power to evolve a world of his own from his artistic creations. . . . In this slight, pallid sketch of a poem replete with rich imagery and vivid color the faun can be taken as symbolic of the artist; the dream-nymphs: inspiration. The creative impulse, the artist's response to ideal inspired thought, is represented as blighted and blurred by analysis in the pitiless waking light of mid-day reality; and the artist's realisation of beauty is understood to be correspondence with his own interior vision of truth. This interpretation is an individual one, and can be controverted or amplified and modified according to personal predilections; for the signification of the poem is wide and elastic. Mallarmé's method of employing single isolated words in his text resembles Debussy's use of unrelated detached chords. The words, like the chords, scintillate like jewels; in the poem they are charged with symbolic meaning."

"WALDWEBEN," FROM "SIEGFRIED," ACT II., SCENE 2.

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried."

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He gave it the title "Waldweben" (Life and Stir of the Forest). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy * makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafnir is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes

* The spelling of the names of certain characters of the "Ring" is of Mr. Shaw's invention



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from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in 'cellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.



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Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

OVERTURE TO "THE FLYING DUTCHMAN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length

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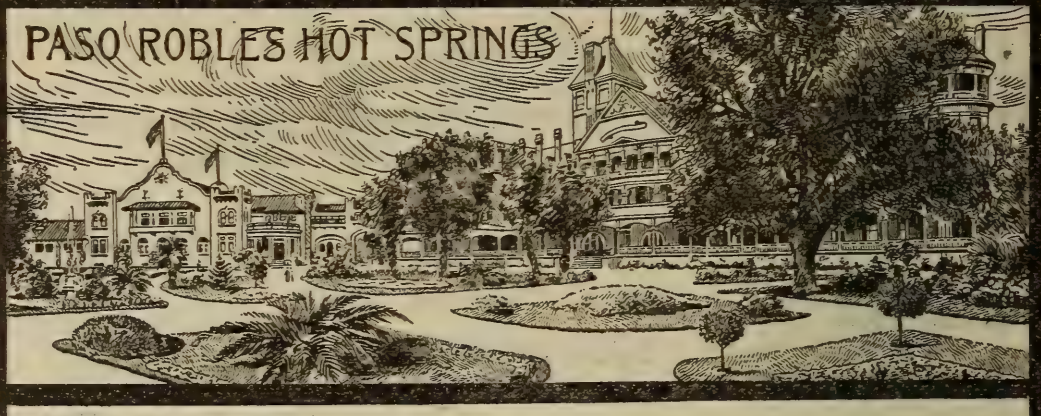
WAGNER
Overture to "Tannhäuser."
Prelude to "The Mastersingers of Nuremberg."
"Waldweben" ("Life and Stir of the Forest") from "Siegfried, Act. II.
Overture to "The Flying Dutchman."

with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der Fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performances in America was in Italian, "Il Vascello Fan-



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tasma," at Philadelphia November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

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Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

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PERSONNEL

TWENTY-EIGHTH SEASON, 1908-1909

MAX FIEDLER, Conductor

First Violins.

Hess, Willy
Concert-master.
Noach, S.
Roth, O.
Kuntz, D.
Hoffmann, J.
Fiedler, E.
Krafft, W.
Theodorowicz, J.

Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.

Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

Schuëcker, H.

Tympani.

Rettberg, A.
Kandler, F.

Percussion.

Dworak, J.
Ludwig, C.
Senia, T.
Burkhardt, H.

Librarian.

Sauerquell, J.



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PROGRAMME.

Bruckner Symphony No. 8, C minor
First time in New York

I. Allegro moderato.
II. Scherzo: (Allegro moderato — Andante — Allegro moderato).
III. Adagio.
IV. Solemnly (not fast).

Scheinpflug . . . Overture to a Comedy of Shakespeare (with use of an old English melody of the sixteenth century) for full orchestra, Op. 15
First time in New York

Debussy . . . Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé)

Wagner . . . Prelude to "The Mastersingers of Nuremberg"

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SYMPHONY IN C MINOR, NO. 8 ANTON BRUCKNER

(Born at Ansfelden, in Upper Austria, September 4, 1825; Died at Vienna, October 11, 1896.)

This symphony, begun in 1885, was completed in 1890. It was performed for the first time in Vienna, December 18, 1892, at a Philharmonic concert led by Hans Richter. Even Hanslick admitted in his bitter review* of the symphony that the concert was a triumph for the composer. "How was the new symphony received? Boisterous rejoicing, waving of handkerchiefs from those standing, innumerable recalls, laurel wreaths," etc.

The symphony is dedicated to the composer's "imperial and royal apostolic Majesty Francis Joseph I., Emperor of Austria and apostolic King of Hungary." It is scored for three flutes, three oboes, three clarinets, three bassoons (one interchangeable with double-bassoon), eight horns (horns 5–8 interchangeable with tenor and bass tubas), three trumpets, three trombones, contrabass tuba, kettledrums, triangle, cymbals, three harps, and the usual strings.

It appears that, when the symphony was first performed, there was an explanatory programme written by some devout disciple. This programme stated that the first theme of the first movement was "the form of the Aeschylean Prometheus"; and a portion of this movement was entitled "the greatest loneliness and silence." The Scherzo was supposed to typify "The German Michael." "Der deutsche Michel" may be translated, "the plain, honest, much enduring (but slow) German," and "Michel" in a figurative sense means yokel, boor, clodhopper. Hanslick wrote: "If a critic had spoken this blasphemy, he would probably have been stoned to death by Bruckner's disciples; but the composer himself gave this name the German Michael to the Scherzo as may be read in black and white in the programme." Now, the published score bears no motto. The programme-maker found in the Scherzo "the deeds and sufferings of Pro-

*This article, which first appeared in the *Neue Freie Presse* of December 23, 1892, was reprinted in Hanslick's "Funf Jahre Musik," pp. 190–3 (Berlin, 1896). A translation of the article was published in *The Musical Herald* of February, 1893, p. 104 (Chicago and Boston). The translator was Mr. Benjamin Cutter.

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metheus reduced in the way of parody to the smallest proportions." And in the Adagio was disclosed "the all-loving Father of mankind in his measureless wealth of mercy." The Finale was characterized by him as "heroism in the service of the Divine," and the trumpet-calls in the Finale were explained as "the announcers of eternal salvation, heralds of the idea of divinity." On the other hand, it is said that the beginning of the Finale was suggested to Bruckner by the meeting of the three emperors!

In the published score there is nothing to give the idea that the music has any programme, any argument. Yet Mr. Johannes Reichert in his analysis* of the symphony, referring to Josef Schalk's vision of "Prometheus Bound" in the first movement, finds something of Prometheus or of Faust in the music.

1. Allegro moderato, C minor, 2–2. The first and chief motive is given to violas, violoncellos, and double basses. It is announced pianissimo; it is decisively rhythmed, and its rhythm and its upward leap of a sixth are important factors in the development. After a short crescendo, the strings are about to return to a pianissimo when the theme is proclaimed with the full force of the orchestra.

The first violins have the expressive and questioning second theme. Wood-wind instruments answer the question. The rhythm of the second theme, a rhythm that is characteristically Brucknerian, is used in counterpoint to a new cantilena sung by horns and first violins. There is a modulation to the dominant of the chief tonality. The second theme now assumes an obstinate, arrogant character. Wood-wind instruments conduct over pianissimo and sustained chords of tubas, with the use of the first measures of the chief motive, to the second subsidiary section. In spite of the interrupting springs of the seventh there is a return to a quiet mood. Then comes a chromatic and mighty crescendo for full orchestra, which reaches a climax with trumpet fanfares. The chief motive returns, and is given out thrice

*Programme Book of the Symphony Concert of the Royal Orchestra of Dresden, December 13, 1907.

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pianissimo. The first horn has the chief motive in augmentation, and there is a double echo of it: from first oboe; from tenor tuba.

The "working-out" section begins with the indication "very quietly." Oboes and tubas introduce constituent parts of the chief motive in augmentation; then the motive itself appears in universion and as in a stretto. This form of elaboration is long continued. And now the second theme appears inverted, and gives with its compelling rhythm the impetus to a great crescendo which reaches its climax with the encounter of the two themes *fff*. This shock occurs three times without a decisive result. The orchestra seems to lose its force. There are wandering fragments of the two motives, while the trumpet keeps up monotonously the rhythm of the chief theme. A fragment of the first theme leads to the repetition section.

The repetition is at first free, whereas as a rule in Bruckner's symphonies it is literal. The first theme, now a lamentation, is given to the first oboe. The clarinet answers in another tonality. After bold modulations the second theme is repeated. The prevailing mood of unrest ends with a long held *fermata*. The second subsidiary section is repeated quietly, and, as in the first section of the movement, it is used in a crescendo; but here the climax is built on a coda-motive of a bitterly complaining character, while horns and trumpets repeat incessantly the chief theme. Grief itself soon loses its voice. The violins sigh the chief motive thrice pianissimo. Only the last portion of the theme is then heard, and it dies away in the violas.

11. Scherzo, Allegro moderato, C minor, 3–4. The chief theme (violas and violoncellos) has a rough humor, while violins have a contrasting figure of a whispering and mysterious nature. This figure brings in a great crescendo in which the theme is blown by horns, later by trumpets, and at last by the contra-bass tuba. At the end of the section a rhythm appears (E-flat major, bassoons, drums, basses) that is slightly reminiscent of a rhythm in Beethoven's Symphony No. 8. The whispering figure is inverted. The first section is repeated.

The trio begins, *Langsam* ("slow"), 2–4, softly and delicately (first violins). The horn enters. There are pleasant harmonies in E major. "The whole episode breathes smiling happiness."

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The harp is used here and in the Adagio, the only instances of the use of this instrument in a symphony by Bruckner. A second subject brings the return to A-flat major. The beginning of the trio is repeated with changes in tonality, and the whole first part of the Scherzo is repeated with an ending in C major.

III. The Adagio is said to be probably the longest symphonic adagio movement in existence, and there are some that put it at the head of all adagios by reason of its solemnity, nobility, and elevated thought. It begins, "solemn, slow, but not dragging," D-flat major, 4–4. The first violins sing (on the G string) a long and intimate song to the accompaniment of the second violins and lower strings. "This theme contains three moments of mood. For the first four measures the violins complain softly; then sighing clarinets and bassoons enter in gasps; the four last measures are only an extension to strengthen the mood." A strange organ-point puts an end to the mood of doubt and brings in triumphant certainty. The violins, playing with greater breadth, lead to a calm close in F. There is a repetition of what has gone before, with the exception of a few measures of the chief theme.

The second theme is sung by the violoncellos, and they lead to the serenely quiet song of the tubas. Some measures based on fragments of the second theme bring in the "working-out" section. The chief theme appears. Portions of the long cantilena are combined, and there is fresh and melodic counterpoint. There is at the same time a crescendo. After the climax the second theme becomes prominent with interruptions by the tubas.

The first theme appears with lively figuration at the beginning of the second section of development. A portion of this theme is used in augmentation. "Then appears suddenly and in a decided manner the rhythm for horns of the 'Siegfried' motive in 'The Ring.'" The accompaniment for strings grows livelier; the chief theme is more and more impressive in the brass. The second theme enters, and there are tranquillizing episodes, but there is no checking the course of the crescendo or the acceleration in pace. "A tempo (though in a lively movement)." The third section of the chief theme is now in powerful augmentation. There is a return to the prevaling tempo. The mood is milder. The violins "intimately and softly" remember once more the second theme. The coda brings in a peaceful close. In the third and fourth measures before the end the tubas indicate pianissimo the chief rhythm of the Finale that follows.

IV. Finale, C minor, "solemnly, not fast," 2–2. The heavily rhythmed chief theme contains three important motives. It first

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appears in F sharp, as the enharmonically changed sub-dominant of the preeceding tonality, D-flat major (or as the dominant of the dominant of C minor). Joyful fanfares sound in D-flat. The whole is repeated, and there is a modulation from A-flat to E-flat. Then appears sonorously the conclusion of the whole theme in the prevailing tonality, C minor. Out of the counterpoint arises a lamenting strain for oboes.

There is a pause. The melodious and religious second theme is sung in slower tempo. The accompanying voices for horn and violas might well be reckoned as thematic. The third theme, wood-wind and strings, is practically a double theme, and the lower voice has much importance later. The concluding section of this theme is developed in choral fashion, and it is then combined with the lower voice. After a pause comes the working-out section. As the introduction indicated, it gives the impression of a mighty struggle. A blend of the two just preceding themes leads to a new melody for violins. There is a powerful crescendo for full orchestra. The rhythm of the chief theme of the first movement is heard. The first measures of the finale are now played softly by the horns, then by the flutes. Preceding themes are again combined. The repetition section opens powerfully. The decisive rhythm of the chief theme spurs the full orchestra. The coda begins quietly, but it soon becomes intense. In the triumphant ending in C major, chief themes of the four movements are heard exulting.

I am indebted in a measure for the preceding sketch of the contents of this symphony to the analysis by Werner Wolff, published in the programme-book of the Philharmonic Orchestra, Berlin, October 29, 1906; and to the analysis of Johannes Reichert which has already been mentioned. They that wish to study the symphony may consult with profit the analysis by Willibald Kahler (Musikfuhrer No. 162). These analysists are by no means unanimous in their designation of the chief themes. I have followed chiefly in the footsteps of Mr. Wolff.

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TRIO. G Major, Op. 19 *Boellmann*
SONATA for Piano and Violin in F Major *Haydn*
TRIO. A Minor, Op. 50 *Tschaikowsky*

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(Born at Loschwitz, near Dresden, September 10, 2875; now living at Bremen.)

This overture has just been published, and the present performances are the first in the United States. The publication was announced only last month.

Scheinpflug gives no clue to the comedy that suggested the overture. The section *con gravità* with the heavy, ponderous measures, the crash, and the light passages following that suggest laughter may lead some to think of the "Merry Wives of Windsor" and Falstaff's discomfiture; but this would be a mere surmise.

The overture is scored for three flutes (one interchangeable with piccolo), two oboes (one interchangeable with English horn), English horn (two in all), one clarinet in D, two clarinets in A, three bassoons (one interchangeable with double-bassoon,) four horns, three trumpets, three trombones, bass tuba, a set of three kettledrums, bass drum, cymbals, triangle, Glockenspiel, strings.

The overture opens brilliantly, Allegro con spirito, E major, and after a few measures the first chief theme is given to the bassoon. There is a subsidiary theme of a chattering nature, which is afterward used extensively in combination with other thematic material. There is extensive development. The first chief motive is of a light, running character, and is to be played with elegance. The second chief theme is of a more expressive nature, B major, and is given to a clarinet with a persistent figure for the violas. After a treatment of this material there is a section, Allegretto grazioso, in which an old English tune from the Fitzwilliam Virginal Book * is introduced (English horns). The composer does not further identify this tune, but it is that of "Meridian Alman," set by Giles Farnaby † (Volume II. of the edition

* The Fitzwilliam Virginal Book was long, but erroneously, called "Queen Elizabeth's Virginal Book." It is in the collection left to Cambridge University, England, in 1816 by Viscount Fitzwilliam. For a full history of this interesting volume, see the preface to the edition quoted above and Grove's Dictionary, article "Virginal Music," and especially "An Elizabethan Virginal Book," by E. W. Naylor (London, 1905).

† Giles Farnaby is supposed to be a native of Truro. He began the study of music about 1580, was living in London in 1589, was graduated at Oxford as Bachelor of Music July 7, 1592. He was one of the ten composers employed by Thomas Este to harmonize tunes for his Book of Psalms (1592). In 1598 he published "Canzonets to four voices with a song of eight parts." He also contributed harmonies to some tunes in Ravenscroft's Psalter (1621). There are more than fifty pieces by him in the Fitzwilliam Virginal Book. To quote Naylor: "from them it may be gathered that he was a more clever player than Byrd, though nowhere near Bull in this respect. In sentiment and musical feeling Giles Farnaby's music is comparable with Byrd's."

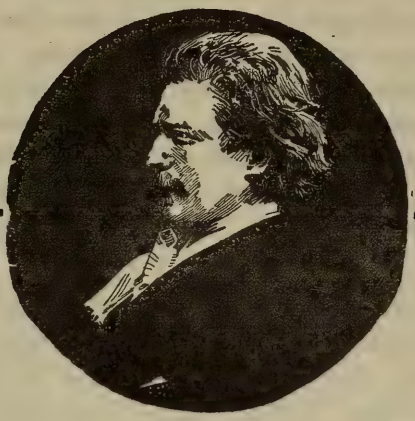
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edited by Messrs. Fuller-Maitland and Squire, 1894). "Alman" is a variant of "almain," a sort of dance, also a species of dance music in slow time, afterwards included as one of the movements of the Suite. In these senses the word is now written Allemande. Allegro con brio. The first theme and the English tune are combined. There is another important motive, that of the section *con gravità*, already mentioned. There is a return to the opening section. The second theme and the chattering subsidiary recur. Con brio e fuoco. The old English tune is now in the bass. The foregoing thematic material is used in the brilliant close, which is apparently about to die away, when an unexpected melodic trick for the Glockenspiel brings in the final flourish.

Scheinpflug's parents died when he was young. His studies were not serious until a Christmas present of a violin turned him toward earnest work. Patrons helped him, and he studied at the Dresden Royal Conservatory, the violin with Rappoldi, composition with Braunroth and Draeseke, and string quartet with Wolfermann. In 1897–98 he was one of a house quartet maintained by a Russian prince in the government of Kieff. There he wrote a sonata for the pianoforte and eight songs. He afterward wandered, sojourning for a time in Roumania, Bukowina, Hungary. He has for some time been concertmaster and substitute conductor of the City Orchestra, Bremen, and a member of the Philharmonic String Quartet, and he is busied musically in other ways in Bremen.

The list of his works includes 6 songs for medium voice, Op. 1; 6 songs for high voice, Op. 2; 3 songs, Op. 3; pianoforte quartet, E major, Op. 4; cycle, "Worpswede: Stimmungen aus 'Niedersachen,'" for medium voice, violin, English horn, and pianoforte, Op. 5; 5 songs, text by Franz Evers, Op. 6; 2 songs for medium voice, violoncello, and pianoforte, Op. 7; "Frühling: Ein Kampf- und Lebenslied," Op. 8; tone poem for orchestra, Op. 8 (produced February 13, 1906, at Bremen); 8 songs, Op. 9; "Selige Nächte," for male chorus, double quartet, and solo violin; and "Eidervogel," for four-voiced chorus, Op. 10; two ballads for medium voice and pianoforte, Op. 11; sonata in F major for violin and pianoforte, Op. 13; 7 songs for voice and pianoforte, Op. 14.

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Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" Achille Claude Debussy

(Born at St Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The Prelude has been performed here at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906. The New York Symphony Orchestra, Mr. Damrosch conductor, played the Prelude in Boston, January 18, 1906. It was performed at a concert of the Cincinnati Symphony Orchestra, Mr. Van der Stucken conductor, January 2, 1904, and at a concert of the New York Symphony Orchestra, Mr. Walter Damrosch conductor, November 12, 1905.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the

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poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It sup-

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II.	*a.* Pastorale Variée		Mozart
	b. Symphonic Etudes		Schumann
III.	*a.* Wohin?		Schubert-Liszt
	b. Prelude, Op. 104, No. 1		Mendelssohn
	c. Nocturne, Op. 55, No. 1		Chopin
	d. Etude, Op. 10, No. 12		Chopin
	e. Etude, Op. 25, No. 2		Chopin
	f. Etude in form of a Waltz		Saint Saëns
IV.	*a.* Tarentelle		Moskowszki
	b. Walzer (Wienerisch)		Poldini
	c. Mazeppa		Liszt

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plies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

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Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

Part I.

Prelude to 'Die Meistersinger zu Nürnberg" (new) . . . *Wagner*

"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra *Weissheimer*

Sung by Mr Rübsamen.

Concerto in A major (No. 2) for Piano *Liszt*

Mr. v Bülow.

"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra *Weissheimer*

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"Ritter Toggenburg," Symphony in one movement (five sections) *Weissheimer*
Chorus, "Trocknet nicht" *Weissheimer*
Chorus, "Frühlingslied" *Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.
Overture to the opera "Tannhäuser" *Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhauser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger"; but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp 200–210.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by viols and 'cellos.

* See "Der Meistergesang in Geschichte und Kunst." by Curt Mey (Carlsruhe, 1892, pp. 56, 57)

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By Clarence G. Hamilton

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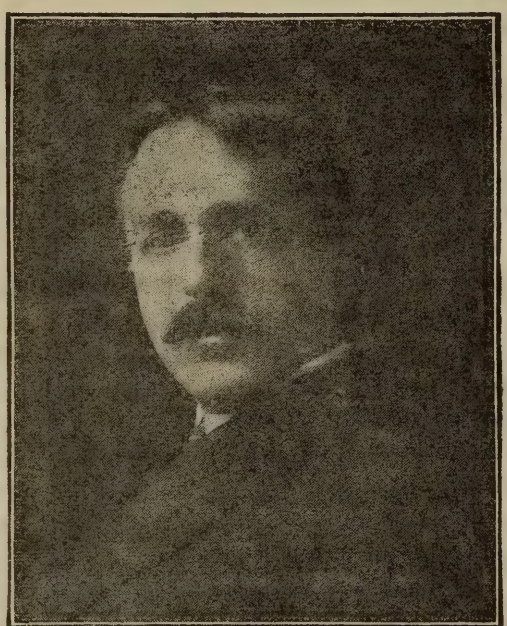
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A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva. And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

Weissheimer states that Wagner at Biebrich began his work by writing the overture. "He showed me the broad development of the first theme. He already had the theme in E, as well as the characteristic phrase of the trumpets. He had written these themes before he had set a note to the text; and, writing this admirable melody of Walther, he surely did not think of the Preislied in the third act."

Julien Tiersot replies to this: "But, when Wagner began to write this music, not only had he been dreaming of the work for twenty years, but he had finished the poem. Is it not plain that after such elaboration the principal musical ideas were already formed in his mind? On the other hand, since the verses were already written, can any one suppose that the melody which was applied to them was composed without reference to them, that a simple instrumental phrase was fitted to verses that were already in existence? Impossible. If we admit that the theme has appeared in notation for the first time in this overture, we cannot agree with Weissheimer in his conclusion, that it was composed especially for the overture, and that the composer had not yet thought of applying it to the Preislied. On the contrary, we may confidently affirm that the Preislied, words and music, existed, at least in its essential nature, in Wagner's brain, when he introduced the chief theme of it into his instrumental preface."

List of Works performed at these Concerts during the Season of 1908-1909.

BEETHOVEN

Overture, "Leonora," No. 3, Op. 72.
Overture to Goethe's "Egmont," Op. 84.
Concerto in D major, for Violin, Op. 61.
MR. MISCHA ELMAN

BRAHMS Symphony No. 1, in C minor, Op. 68

BRUCKNER Symphony No. 8
(First time here.)

DEBUSSY. Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé).

NOREN. "Kaleidoscope": Original Theme and Variations for Orchestra, Op. 30.
(First time here.)

PADEREWSKI Symphony in B minor, Op. 24
(First time here.)

RACHMANINOW . . Concerto for Pianoforte No. 2, in C minor, Op. 18
MR. OSSIP GABRILOWITSCH

SAINT-SAËNS. Concerto, C minor, No. 4, for Pianoforte and Orchestra, Op. 44.
MR. PADEREWSKI

SCHEINPFLUG, Overture to a Comedy of Shakespeare (with use of an old English melody of the sixteenth century), for full orchestra Op. 15.
(First time here.)

SIBELIUS

(*a*) A Song of "Spring" for Orchestra, Op. 16.
(First time here.)

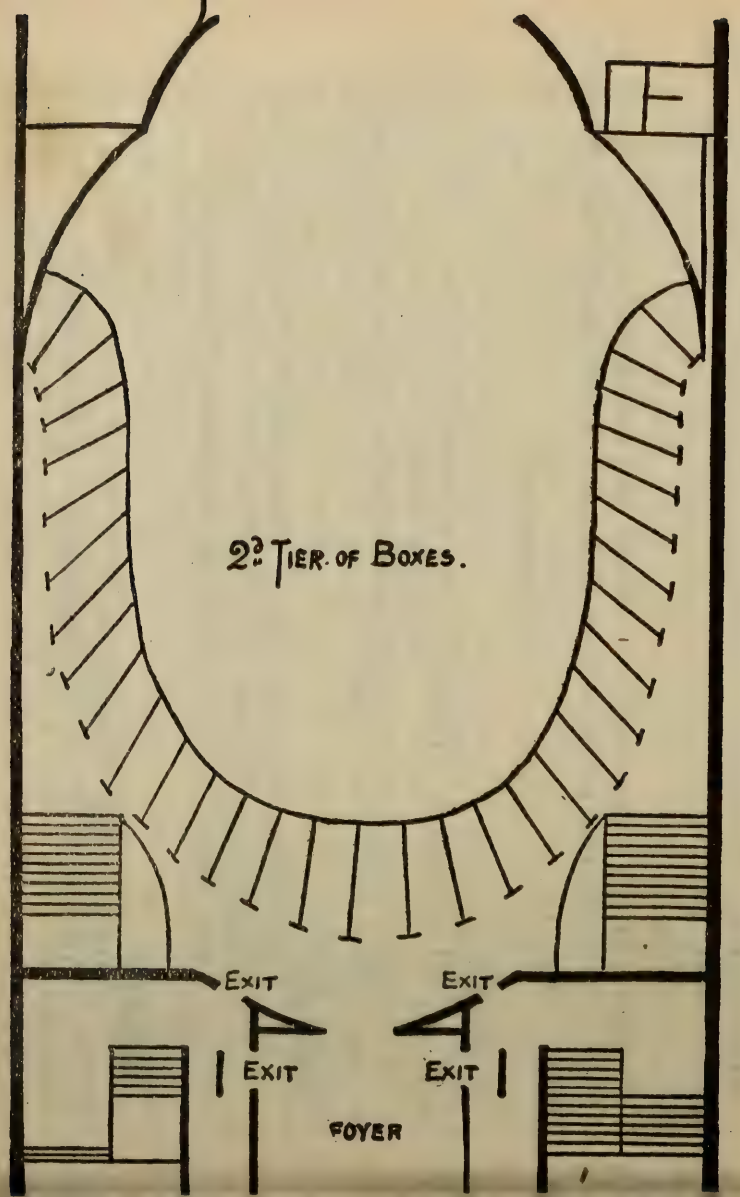
(*b*) "Finland": Symphonic Poem for Orchestra, Op. 26, No. 7

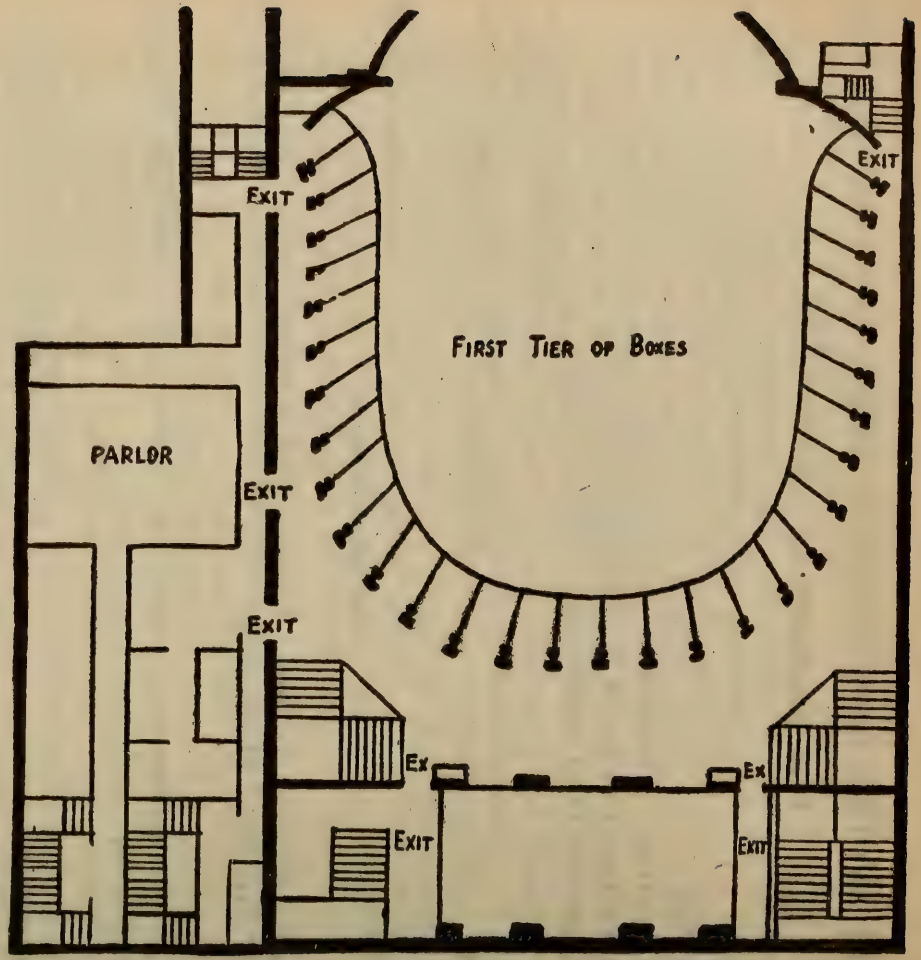
STRAUSS

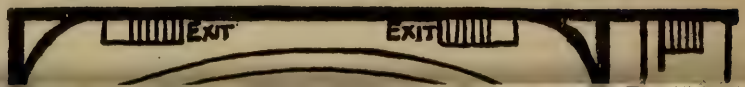
Love Scene from the Opera "Feuersnot," Op. 50.
Tone Poem, "A Hero Life," Op. 40.
Tone Poem, "Death and Transfiguration," Op. 24.

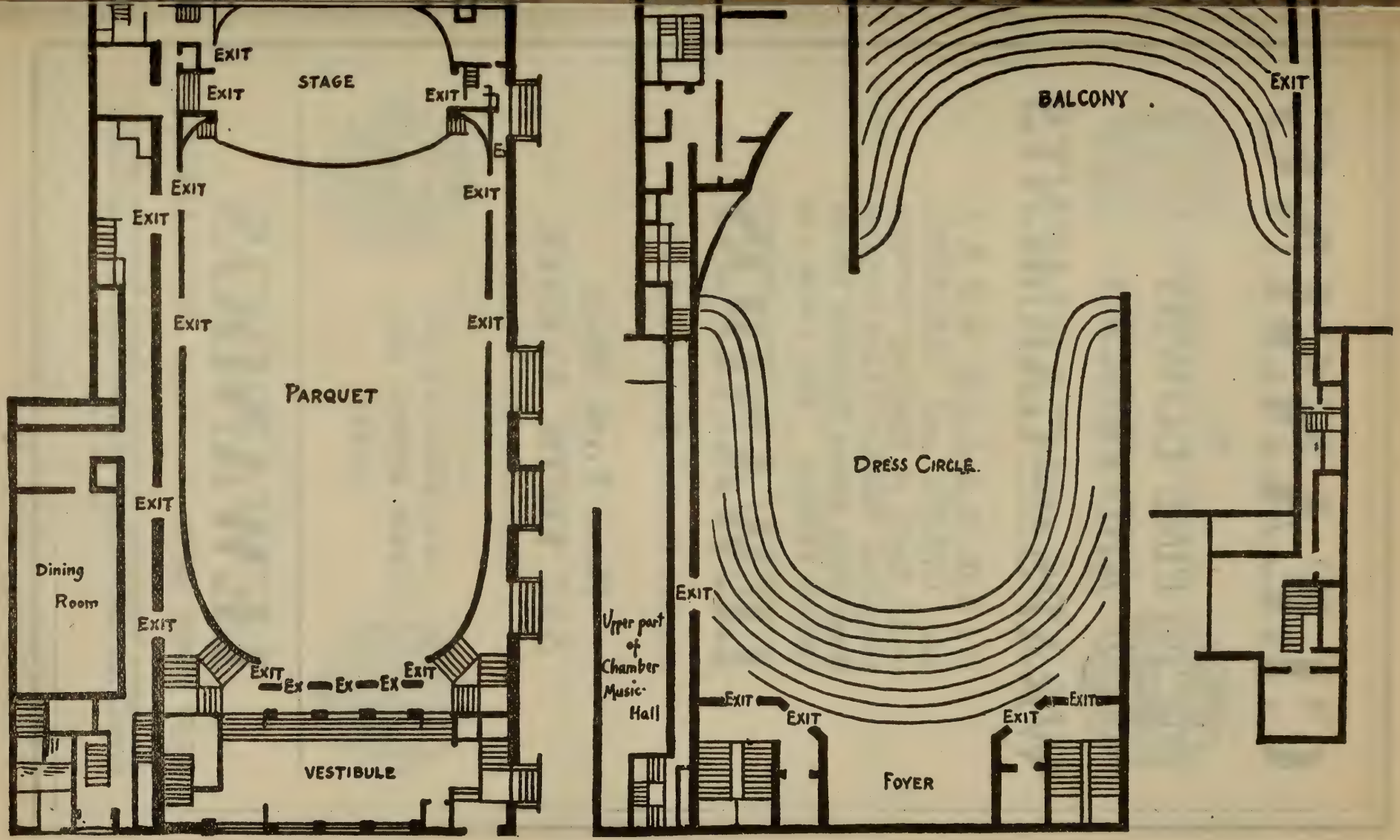
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Overture to "Tannhäuser."
Prelude to "The Mastersingers of Nuremberg."


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AT 2.30 PRECISELY.

PROGRAMME.

Berlioz . . . Fantastic Symphony, No. 1, in C major, Op. 14A

I. DREAMS, PASSIONS.
Largo; Allegro agitato e appassionato assai.

II. A BALL.
Waltz: Allegro non troppo.

III. SCENE IN THE FIELDS.
Adagio.

IV. MARCH TO THE SCAFFOLD.
Allegretto non troppo.

V. DREAM OF A SABBAT.
Larghetto; Allegro.

Schelling . . . Fantastic Suite for Pianoforte and Orchestra

I. Allegro marziale.
II. Scherzando e molto leggiero; Trio: Andantino.
III. Intermezzo: Adagio.
IV. Virginia Reel: Molto vivace.

Weber Overture to the Opera "Der Freischütz"

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There will be an intermission of ten minutes after the symphony.

Fantastic Symphony, No. 1, in C major, Op. 16a. Hector Berlioz

(Born at la Côte Saint-André (Isère) on December 11, 1803; died in Paris on March 9, 1869.)

This symphony forms the first part of a work entitled "Épisode de la vie d'un artiste" (Episode in the Life of an Artist), the second part of which is the lyric monodrama, "Lélio, ou le retour à la vie" (Lelio; or, The Return to Life). Berlioz published the following preface* to the full score of the symphony:—

PROGRAMME

OF THE SYMPHONY.

A young musician of morbid sensibility and ardent imagination poisons himself with opium in a fit of amorous despair. The narcotic dose, too weak to result in death, plunges him into a heavy sleep accompanied by the strangest visions, during which his sensations, sentiments, and recollections are translated in his sick brain into musical thoughts and images. The beloved woman herself has become for him a melody, like a fixed idea which he finds and hears everywhere.

PART I.

DREAMS, PASSIONS.

He first recalls that uneasiness of soul, that *vague des passions*, those moments of causeless melancholy and joy, which he experienced before seeing her whom he loves; then the volcanic love with which she suddenly inspired him, his moments of delirious anguish, of jealous fury, his returns to loving tenderness, and his religious consolations.

PART II.

A BALL.

He sees his beloved at a ball, in the midst of the tumult of a brilliant fête.

PART III.

SCENE IN THE FIELDS.

One summer evening in the country he hears two shepherds playing a *Ranz-des-vaches* in alternate dialogue; this pastoral duet, the scene around him, the light rustling of the trees gently swayed by the breeze, some hopes he has recently conceived, all combine to restore an unwonted calm to his heart and to impart a more cheerful coloring to his thoughts; but *she* appears once more, his heart stops beating, he is agitated with painful presentiments; if she were to betray him! . . . One of the shepherds resumes his artless melody, the other no longer answers him. The sun sets . . . the sound of distant thunder . . . solitude . . . silence. . . .

* The translation into English of this preface is by Mr. William F. Apthorp.

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PART IV.

MARCH TO THE SCAFFOLD.

He dreams that he has killed his beloved, that he is condemned to death, and led to execution. The procession advances to the tones of a march which is now sombre and wild, now brilliant and solemn, in which the dull sound of the tread of heavy feet follows without transition upon the most resounding outbursts. At the end, the *fixed idea* reappears for an instant, like a last love-thought interrupted by the fatal stroke.

PART V.

WALPURGISNIGHT'S DREAM.

He sees himself at the witches' Sabbath, in the midst of a frightful group of ghosts, magicians, and monsters of all sorts, who have come together for his obsequies. He hears strange noises, groans, ringing laughter, shrieks to which other shrieks seem to reply. The *beloved melody* again reappears; but it has lost its noble and timid character; it has become an ignoble, trivial, and grotesque dance-tune; it is *she* who comes to the witches' Sabbath. . . . Howlings of joy at her arrival . . . she takes part in the diabolic orgy. . . . Funeral knells, burlesque parody on the *Dies irae*. Witches' dance. The witches' dance and the *Dies irae* together.

In a preamble to this programme, relating mostly to some details of stage-setting when the "Épisode de la vie d'un artiste" is given entire, Berlioz also writes: "If the symphony is played separately at a concert, . . . the programme does not absolutely need to be distributed among the audience, and only the titles of the five movements need be printed, as the symphony can offer by itself (the composer hopes) a musical interest independent of all dramatic intention."

This programme differs from the one originally conceived by Berlioz. In a letter written to Humbert Ferrand, April 16, 1830, Berlioz sketched the argument of the symphony "as it will be published in the programme and distributed in the hall on the day of the concert." According to this argument the "Scene in the Fields" preceded the "Ball Scene." "Now, my friend," wrote Berlioz, "see how I have woven my romance, or rather my story, and it will not be difficult for you to recognize the hero. I suppose that an artist endowed with a lively imagination, finding himself in the mental state that Châteaubriand has painted so admirably in 'René,' sees for the first time a woman who realizes the ideal of beauty and charms that his heart has

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long yearned for, and he falls desperately in love with her. Strange to say, the image of the loved one never comes into his mind without the accompaniment of a musical thought in which he finds the characteristic grace and nobility attributed by him to his beloved. This double *idée fixe*—obsessing idea—constantly pursues him; hence the constant apparition in all the movements of the chief melody of the first allegro.

"After a thousand agitations he entertains some hope; he believes that he is loved in turn. Happening one day to be in the country, he hears afar off two shepherds playing in dialoguing a *ranz des vaches*, and this pastoral duet throws him into a delightful reverie. The melody reappears a moment in the midst of the themes of the adagio.

"He is at a ball, but the festal tumult cannot distract him; the obsessing idea still haunts him, and the dear melody sets his heart a-beating during a brilliant waltz.

"In a fit of despair he poisons himself with opium; the narcotic does not kill him, it gives him a horrible dream in which he believes that he has killed his loved one, that he is condemned to death, that he is present at his own execution. March to the scaffold: immense procession of executioners, soldiers, people. At the end the melody again appears, as a last thought of love, and it is interrupted by the fatal blow.

"He then sees himself surrounded by a disgusting mob of sorcerers and devils united to celebrate the night of the Sabbat. They call to some one afar. At last *the melody* arrives, hitherto always graceful, but now become a trivial and mean dance tune; it is the beloved who



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The decision of a majority of the Board of Judges is to be binding on all parties concerned.

The compositions are to be sent anonymously, and the name of the composer is to be contained in a sealed envelope, forwarded with the composition. Illegible manuscripts will not be considered.

No composition shall be eligible for a prize which has been published, or which has been performed in public or private.

The compositions sent will remain the property of the composers, and will be returned to them at the end of the competition, if so requested by them.

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comes to the Sabbat to be present at the funeral procession of her victim. She is now only a courtesan worthy to figure in such an orgy. The ceremony begins. The bells toll, the infernal crew kneel, a chorus sings the prose for the dead, the plain-song (*Dies Irae*), two other choirs repeat it by parodying it in a burlesque manner; then there is the mad whirl of the Sabbat, and at its wildest height the dance tune is blended with the Dies Irae, and the dream is at an end."

Mr. Julien Tiersot published in the *Ménestrel* (Paris), June 26, 1904, a hitherto unpublished draft of the programme of this symphony; it is undoubtedly the draft made by Berlioz for the first printed programme. The manuscript is in the library of the Conservatory of Paris.

There is an introductory note: "Each part of this orchestral drama being only the musical development of given situations, the composer thinks it indispensable to explain the subject in advance. The following programme, then, should be regarded as the spoken text of an opera, which serves to introduce the pieces of music, to describe the character, to determine the expression.

"The author supposes a young musician affected by that mental disease which a celebrated writer calls *le vague des passions*" (thus Berlioz begins). The description of the motive is about as before; but this sentence is added: "The transition from this state of melancholy reverie, interrupted by some fits of joy without true cause, to that of delirious passion with its movements of fury, jealousy, its returns of tenderness, its tears, etc., is the subject of the first part.

"The artist is placed in the most diverse circumstances of life,—in the midst of a tumultuous festival, in the peaceful contemplation of the beauties of nature; but everywhere, in town, in the fields, the

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cherished image comes to his mind and throws trouble into his soul.

"One evening in the country, he hears two shepherds dialoguing a *ranz des vaches:* this pastoral duet, the scene itself, the rustling of trees gently stirred by the wind, reasons for hope conceived not long ago,—all these things co-operate in giving his heart an unaccustomed calm and his mind a more smiling complexion.

> 'I am *alone* in the world,' he says to himself.
> 'Soon perhaps I shall no longer be *alone*,
> But if she should deceive me!'

This mixture of hope and fear and these ideas of happiness disturbed by certain dark forebodings, form the subject of the adagio.

"After having the sure knowledge that she whom he adores does not return his love, but is incapable of comprehending it, and furthermore has made herself unworthy of it, the artist poisons himself with opium." The description that follows is practically the one already published.

In the description of the Sabbat the composer does not frankly characterize the once loved one as a courtesan.

It will be seen that Berlioz changed fundamentally his original intention. The artist was originally supposed to live the experiences of the first three scenes in the course of his normal life: under the influence of the drug he dreamed the horrible dreams of his execution and the Sabbat.

In the programme finally printed at the beginning of his score, all the scenes are an opium dream.

There are minor differences in the detail of the programmes of the first two concerts and of the preserved sketch, which are summed up by Mr. Tiersot in the *Ménestrel* of July 10, 1904, p. 219.

The "Fantastic Symphony," then, was first performed on December 5, 1830. Berlioz was almost twenty-seven years old. Beethoven had not been dead four years; Schubert had been buried a little over two

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years; Schumann had just obtained his mother's permission to study music; Verdi was a poor and unknown student at Busseto; Wagner was studying at Leipsic with the cantor of the Thomasschule; Brahms and Tschaikowsky were unborn.

The first performance of the work in America was at a concert of the Philharmonic Society of New York, Carl Bergmann conductor, January 27, 1866.

The first performance in Boston was at a concert of the Harvard Musical Association, February 12, 1880.

The symphony has been played here at concerts of the Boston Symphony Orchestra December 19, 1885, December 31, 1887, November 29, 1890, March 3, 1894, March 9, 1895, April 23, 1898, February 9, 1901, January 28, 1905.

A performance by the New York Symphony Orchestra was led by Mr. Felix Weingartner in Symphony Hall, Boston, January 17, 1906.

The first movement is scored for two flutes, two oboes, two clarinets, two cornets-à-pistons, two trumpets, four horns, four bassoons, kettledrums and, strings. It begins with a slow introduction, Largo, C minor, 4-4. Two measures of soft preluding lead to a plaintive theme played by the strings pianissimo. This theme is the melody of a romance composed by Berlioz in his youth, when he was in love with Estelle Gautier, of Meylan, the Estelle to whom, as Mme. Fornier, he turned in his bitter last years, addressed extraordinary letters (published in April, 1903, in the *Revue Bleue*, Paris, and entitled "Une Page d'Amour Romantique"), and proposed marriage. The words of the romance, "Je vais donc quitter pour jamais mon doux pays, ma douce amie," are from Florian's "Estelle et Némorin." This romance with chamber music was burned before Berlioz went to Paris, but he tells in the fourth chapter of his Memoirs how it came into his mind when he wrote the symphony: "It seemed to me to suit the expression of this overwhelming sadness of a young heart which hopeless love begins to torture." The melody of the original romance is in G minor, for, in spite of Berlioz's remark about burning manuscripts, a volume of these early romances, copied by Berlioz and given to a friend at la Côte Saint-André, is now preserved in the Musée Berlioz. Lively passage-work leads to another broad and melodious theme, sung by flute, clarinet, and horns, in octaves. The first theme is repeated by the violins in octaves over harmonies in the other strings, with contrapuntal figuration in flute and clarinet. This period becomes melodically more and more vague, and ends with a long organ-point on A-flat, over which horns give out fragments of melodic phrases against arpeggios in muted violins, pizzicato notes in the violas, and strange harmonies in flutes and clarinets. The main body of the movement, Allegro agitato e appassionato assai, C major, 4-4 (but really 2-2 time), begins with orchestral exclamations answered by a pianissimo echo and followed by soft chords that lead to a full cadence. Then comes the first theme, the Fixed Idea, the melodic image of the loved one of the dream. Mr. Adolphe Boschot says that this theme was invented by Berlioz for his cantata "Herminie," written two years before (July, 1828) in competition for the *prix de Rome;* that, out of forty measures, thirty-five are identical, and certain developments in imitation are

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also identical.* It is given out first by violins and flute in unison, without accompaniment at first, but it is soon accompanied by staccato chords in the other strings. This theme is long and curiously constructed. There is a transitional subsidiary period, and a short climax, ending with a modulation to G major, leads to the announcement of the second theme, the thesis of which is identical with the opening figure of the Fixed Idea. The new portion of the second theme keeps interrupting attempted repetitions of the Fixed Idea. The development is scanty. The free fantasia begins with developments on the first figure of the Fixed Idea against a counter-figure in the wood-wind taken from the same theme. Fragments of the second theme follow. A climax leads to a long rest, and after a horn note and agitation of the second violins the Fixed Idea is sung in G major. The working-out continues, and there is a long contrapuntal climax. The third part begins with a fortissimo return of the Fixed Idea. The coda follows almost immediately, and toward the end the first section of the Fixed Idea is repeated, pianissimo, over sustained harmonies in the other strings.

II. The Ball Scene is scored for two flutes (one interchangeable with piccolo), one oboe, two clarinets, four horns, two harps, strings. Allegro non troppo, A major, 3-8. It begins with a short introduction. The main body begins with a waltz melody in A major in the first violins over a conventional waltz accompaniment in the other strings. Harps enrich with arpeggios. An episodic passage follows, and the thesis of the waltz theme returns with a brilliantly varied accompaniment. There is a transitional passage leading to what may be called a trio, F major. Wood-wind instruments sing the Fixed Idea in waltz rhythm. The violins weave in phrases from the waltz as a contrapuntal accompaniment. There is a return to A major, and the waltz is repeated. There is a brilliant coda, più animato, on a new figure and counter-figure.

III. The Scene in the Fields is scored for two flutes, two oboes (the second is interchangeable with English horn), two clarinets, four

*"La Jeunesse d'un Romantique," by Adolphe Boschot, pp. 298, 385–387 (Paris, 1906).



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horns, four bassoons, four kettledrums (each one played by a separate player), strings. It opens Adagio, F major, 6-8, with an imitative pastoral dialogue between oboe (behind the stage) and English horn (in orchestra). Then follows the chief theme of the movement, a melody sung in unison, then in thirds, by violins and flutes. The second theme, of a plaintive character, follows, and a figure heard in the introduction of the first movement is developed. A modulation to C major brings a return of the chief theme, sung by violas, 'cellos, bassoons. The development grows more passionate. Fragments of the Fixed Idea appear now and then in flute and oboe. The storm subsides. The clarinet sings phrases of the chief theme, which is repeated as a whole in C major by the second violins. In the coda the first measures of the chief theme are worked up in canonical imitation against similar imitations on the first figure of the Fixed Idea. A reappearance of a figure from the second theme leads to a decrescendo and at last to silence. The English horn takes up its part of the opening pastoral dialogue, but its phrases are answered by low thunder in the kettledrums played in harmony. A sigh of the strings against a horn note brings the end.

IV. The March to the Scaffold is scored for two flutes, two oboes, two clarinets, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, snare-drum, big drum, cymbals, strings. It opens pianissimo, Allegretto non troppo, G minor, 4-4, with rumblings in the kettledrums and basses (pizzicati). There are wild calls on wind instruments. The first theme is in the 'cellos and double-basses. The bassoons enter

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with a weird counter-theme. The theme is taken up by violins against a contrapuntal bass in the other strings and a rumbling in the kettledrums, while the full orchestra exclaims between phrases. After the theme is worked up in contrary motion, the heroic second theme is played by all the wind instruments, B-flat major. There is a repeat, which leads back to the beginning of the movement. The first theme is worked out tumultuously by full orchestra. Some of the harmonic progressions led Berlioz to add a footnote: "There is no misprint here." The climax is cut short by the first phrase of the Fixed Idea (clarinet, pianissimo), which in turn is cut off by an orchestral crash, answered by rolls of drums. Mr. Boschot insists that this march was first written by Berlioz for his opera "Les Franc Juges" in 1826 or 1827, that this March to the Scaffold was originally a "Marche des Gardes," and Berlioz later only added the theme of the Fixed Idea. This statement provoked a bitter controversy between Messrs. Boschot and Tiersot. (See Boschot's "La Jeunesse d'un Romantique," pp. 249, 388, 394, 419, and "Un Romantique sous Louis Philippe" (Paris, 1908), pp. 639–641; numbers of the *Ménestrel* during the summer of 1906; *Le Mercure Musical*, December, 1906.

V. The Scene of the Sabbat is scored for one piccolo, one flute, two oboes, one small E-flat clarinet, one clarinet, four horns, two cornets-à-pistons, two trumpets, four bassoons, three trombones, two ophicleides, two pairs of kettledrums, one big drum (set on end and played upon with kettledrum sticks by two players), cymbals, strings. It begins with an introduction, Larghetto, C major, 4-4, which leads to a short allegro in the same key, 6-8, in which the clarinet gives out the Fixed Idea in the "rhythm of a mean dance tune." There are orchestral shrieks (1-1 time), and there is another allegro in E-flat major, 6-8, in which the E-flat clarinet, soon doubled by piccolo, squeaks out the Fixed Idea. The score becomes fuller, and a sort of recitative (basses and bassoons) introduces the main body, Allegro, C minor, 6-8. Bells toll on C and G. There are hints at the theme of the Witches' Dance. Bassoons and ophicleides begin intoning the Dies Irae, which is parodied by horns and trombones. A short transitional passage, with a hint at the dance, leads to the dance itself, C major,

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fugato. This fugue—for Schumann said Berlioz "need not have been so modest as to call it a fugato"—is developed at some length. There is a fortissimo return of the Dies Irae in the wind instruments, and strings and flutes go on with the development of the fugal dance. There is a wildly fantastic coda, and the full orchestra gives a distorted reminder of the Fixed Idea.

The symphony is dedicated to Nicholas I. of Russia.

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(Born at Belvidere, N.J., in 1875; his home is now at Bar Harbor, Me.)

Mr. Schelling's first teacher was his father, Dr. Felix Schelling. The boy at the age of five appeared in public to show his technical proficiency and his unusual sense of pitch. He entered the Paris Conservatory when he was nine years old, and continued his studies at Basle with Hans Huber. As a lad he played in London, Paris, and in cities of Germany, Switzerland, Sweden, and Denmark. Mr. Paderewski became interested in him, and taught him for some time. During the years 1900–1904 Mr. Schelling appeared as a virtuoso in cities of Europe and South America. He is court pianist to the Duke of Mecklenburg-Schwerin. The list of his compositions includes a symphony, "Symphonic Legend" for orchestra, a fantasia for pianoforte and orchestra, chamber music, and pianoforte pieces. His "Symphonic Legend" was performed for the first time in 1903 at Warsaw.

Mr. Schelling played in Boston for the first time at a concert of the Boston Symphony Orchestra, February, 25, 1905 (Schumann's Concerto in A minor). He gave recitals in Jordan Hall, March 2, 11, 1905, and on

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March 14, of that year he played at a Kneisel Quartet concert Saint-Saëns's Piano Quartet in B-flat major, Op. 41.

The Fantastic Suite was composed in 1905–1906. It was orchestrated in 1907. The first performance was at the Konzertgebouw, Amsterdam, October 10, 1907. The composer was the pianist, and J. W. Mengelberg conducted.

The suite is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, two trumpets, three trombones, bass tuba, harp, tambourine, kettle-drums, pianoforte and strings.

I. Allegro marziale, F-sharp minor, 3-4.* There is a short introduction for strings, which is followed by a cadenza for the pianoforte. This section is repeated. The strings give the rhythm of the first theme, which is announced by the pianoforte. This treatment is reversed: the pianoforte has the rhythmic figure and the strings play the theme. There is a subsidiary theme for the clarinet. An intermediary section follows with little solos, with fresh material and with passage-work for the pianoforte. Dominant of D major. The interlude leads to the announcement of the second theme (pianoforte), cantabile. This theme appears, varied, for the pianoforte, while solo violoncellos have a counter-theme. There is development. The second theme, always in the dominant, is ended by wind instruments in chromatic sevenths. In the working-out section the foregoing thematic material is used. The subsidiary theme, now in augmentation, is developed. There are reminiscences of the first theme in the brass. The pianoforte has a long trill. The first theme appears again (English horn); it is taken up by other wood-wind instruments; the pianoforte trill goes into the wood-wind instruments and takes up the first theme. The second motive is again heard with counter-theme, and is elaborated by wood-wind instruments. The first theme is now played by all the wood-wind instruments with accompaniment for pianoforte. This treatment is reversed. There is a short coda, based on the first theme. The movement ends in F-sharp major.

II. Scherzando e molto leggiero, B major, 6-8. There is a characteristic rhythmic figure for the wood-wind instruments. The first theme is announced by the pianoforte and taken up by the strings, while the pianoforte now has the characteristic figure. There are phrases which are used afterward in the trio, and there is a new theme for the violins. Trio, B major, Andantino, 5-4. This trio is practically a duet for English horn and pianoforte.

III. Intermezzo: Adagio, D-flat major, 4-4. The first theme is hinted at by wood-wind instruments, and then announced by the pianoforte. This theme is a long and expressive one. There is a

* I am indebted to the composer for the analytical sketch of his suite.—P. H.

cadenza for the pianoforte. The English horn and the brass clarinet have important parts, and the ending is piano.

IV. Virginia Reel: *Molto vivace, G-flat major, 2-4. The first theme is built on "Dixie." The preluding measures have the rhythm of "Dixie," and the theme is given out by the pianoforte and finished by trumpet and horn. This theme is varied, enlarged, etc. The second theme, D-flat major, poco meno mosso, is brought forward with the first (oboe and pianoforte), and it ends in D-flat with a fermata F major, meno mosso. The "Dixie" theme is played by the pianoforte, and the melody, "Old Folks at Home," the third theme, is given to the violins (harmonics). These two themes are kept for some time in opposition. Harp solo. The second theme enters, G-flat. In the final section there is a free use of the third theme, built on "Old Folks at Home." The three themes are brought together, and there are passing allusions to "Yankee Doodle." The coda is a wild reel. "Yankee Doodle" is heard from wood-wind instruments. The characteristic figure of "Dixie" is heard till the end.

* "A reel is a lively dance, chiefly associated with Scotland, usually danced by two couples facing each other, and describing a series of figures of eight." The Oxford English Dictionary says of the derivation of the word: "Perhaps the same word as preceding [reel, substantive, a whirl or whirling movement]. Gaelic righil, ruithil, etc., commonly given as the source, is probably from Lowland Scottish." The first mention of the word in English literature was about 1585. Some say the dance is of Celtic origin; others, that it came from Scandinavia. It is a Danish national dance as well as Scottish. The principal point of its movements is the circular form. A "forsome reel" is performed by two couples; a "sixsome reel" is performed by three couples. Louis d'Egville says there are two tempi chiefly used in Scottish dancing,—the quick or reel tempo and the slow or strathspey tempo. The strathspey is named after the valley of the Spey. In the pure reel the same number of measures is danced both in reel and "setting" parts. In the famous reel of Tulloch, "after the first 'reel' part, a series of 'setting' to partners takes place as follows: the couples 'set' four bars, then, each grasping the other by the rear part of the arm with the right hand, turn to the left in two bars, then change hands, dancing two bars the reverse way, the men meet in the centre and set as before, the partners resting, and thus alternating to the end."

Francis Peacock, dancing-master of Aberdeen,—he died in 1807,—says the tunes "are divided into two parts, each consisting of four bars, which severally contain four crotchets or eight quavers"; and these notes are alternately, a dotted quaver and a semiquaver, the bar frequently terminating in a crotchet.

The Virginia reel is thought by some to be derived from the old English country dance, Sir Roger de Coverley, for which music, with directions for the dance, was published as early as 1685.



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Overture, "Der Freischütz" Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration dis-

concerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

Two hundred and nineteen of the three hundred and forty-two measures of this overture are in the opera itself, and yet there is no thought of patchwork. As Mr. Mees has well said: "Weber's overture, far from being a kaleidoscopic series of tunes, is absolutely symmetrical in form, in that it comprises an exposition of the melodies utilized, a section in which they are worked out, and a climacteric coda."

Although the originality of the music is striking, Weber did not escape the charge of plagiarism; and this charge has been repeated by some who evidently did not take the trouble to investigate for themselves. Weber was accused of appropriating a theme from the piano concerto in D major, Op. 8, of J. L. Böhner (1787–1860), the singular being who was supposed to have sat to Hoffmann for his portrait of Johannes Kreisler. This theme was used by Weber, they say, in measures 12, 13, 14, of the Allegro of Agathe's grand aria, as well as at the beginning of the second, chief, and the last theme of the overture, the theme that also occurs at the end of the opera.

The arrangements of the overture are numberless, and some are

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curious. Moscheles made a version for three pianos, twelve hands, which was played in Paris, April 13, 1825, by Mendelssohn, Herz, Pixis, C. Pleyel, Schunke, and the arranger. There are arrangements for one, two, three, and four flutes; for flute, violin, and guitar; for flute and guitar; for violin and guitar; for two clarinets; for cornet,

Much has been written about the overture, from the rhapsody of Douglas Jerrold to Wagner's critical remarks concerning the true reading. The admiration of Berlioz is well known (and yet perhaps Berlioz is not now widely read in this country): "The overture is crowned Queen to-day: no one dreams of disputing it. It is cited as the model of the kind. The theme of the slow movement and that of the Allegro are sung everywhere. There is one theme that I must mention, because it is less noticed, and also because it moves me incomparably more than all the rest. It is that long, groaning melody, thrown by the clarinet over the tremolo of the orchestra, like unto a far-off amentation scattered by the winds in the depths of the forest. It strikes home to the heart; and for me, at least, this virginal song, which seems to breathe skyward a timid reproach, while a sombre harmony shudders and threatens, is one of the most novel, poetic, and beautiful contrasts that modern art has produced in music. In this instrumental inspiration one can already recognize easily a reflection of the character of Agathe, which is soon to develop in all its passionate purity. The theme is borrowed, however, from the part of Max. It is the cry of the young hunter at the moment when, from his rocky height, he sounds with his eyes the abysses of the infernal glen. Changed a little in outline, and orchestrated in this manner, the phrase is different both in aspect and accent." Compare with this the remarks of Berlioz in the section on the clarinet in his "Treatise on Instrumentation." The clarinet, he says, has the precious faculty of producing "distance, echo, an echo of echo, and a twilight sound." "What more admirable example could I quote of the application of some of these shadowings than the dreamy phrase of the clarinet, accompanied by a tremolo of stringed instruments in the midst of the Allegro of the overture to 'Freischütz'? Does it not depict the lonely maiden, the forester's fair betrothed, who, raising her eyes to heaven, mingles her tender lament with the noise of the dark woods agitated by the storm? O Weber!!"

The overture begins adagio, C major, 4-4. After eight measures of introduction there is a part-song for four horns. This section of the overture is not connected in any way with subsequent stage action. After the quartet the Samiel motive appears, and there is the thought of Max and his temptation. The main body of the overture is molto vivace, C minor, 2-2. The sinister music rises to a climax, which is

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MR. MISCHA ELMAN

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PADEREWSKI Symphony in B minor, Op. 24

RIMSKY-KORSAKOFF, Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35.

SCHELLING . . Fantastic Suite for Pianoforte and Orchestra
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Concerto in A minor, for Pianoforte and Orchestra, Op. 54.
MR. EMIL SAUER

SMETANA, "The Moldau," Symphonic Poem (No. 2 of the cycle, "My Country").

TSCHAIKOWSKY . Symphony No. 6, "Pathetic," in B minor, Op. 74

WAGNER Overture to "The Flying Dutchman"

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Overture to the Opera "Oberon."
Overture to the Opera "Der Freischütz."

repeated during the casting of the seventh bullet in the Wolf's Glen. In the next episode, E-flat major, themes associated with Max (clarinet) and Agathe (first violins and clarinet) appear. The climax of the first section reappears, now in major, and there is use of Agathe's theme. There is repetition of the demoniac music that introduces the allegro, and Samiel's motive dominates the modulation to the coda, C major, fortissimo, which is the apotheosis of Agathe.

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

Mr. Apthorp wrote in his notes to a programme book (January 7, 1899): "I believe there is no other word in any other language that corresponds accurately to the German *Freischütz*. The literal English translation 'Free Marksman' does not in the least convey its meaning. The same may be said of the Italian '*Franco* arciero'—under which misleading title the opera was given at Covent Garden—and the French 'Franc archer.' Grove has it that the opera was given under this last title at the production under Berlioz in Paris; but Berlioz himself says nothing of this in the account of the production in question he gives in his Mémoires, and Wagner reports distinctly that it was then given as 'Le Freischutz.'*

"The word *Freischütz* (literally 'free marksman') means a Schütz or marksman, who uses *Freikugeln*—that is 'free bullets,' or charmed bullets which fly to the mark of themselves without depending upon the marksman's aim, and are therefore aptly termed 'free.'"

The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,† 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance.'" She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in Boston in German was on May 6, 1864, when the chief singers were Mmes. Frederici and Canissa and Messrs. Hadelmann and Graff.

* This production, with music for the recitatives by Berlioz, was at the Théâtre de l'Opéra, Paris, June 7, 1841, and the opera was then entitled "Le Freyschutz" (see De Lajarte's "Bibliothèque Musicale du Théâtre de l'Opéra," vol. ii. p. 166, Paris, 1878). The absurd version of Castil-Blaze was first performed in Paris at the Odéon, December 7, 1824, and the opera was then entitled "Robin des Bois." The error in Grove's Dictionary, to which Mr. Apthorp refers, is retained, with many other errors, in the revised and enlarged edition edited by Mr. Fuller-Maitland.—Ed.

† T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).

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Rimsky-Korsakoff . . Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35

I. The Sea and Sindbad's Ship.
II. The Story of the Kalandar-Prince.
III. The Young Prince and the Young Princess.
IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

Strauss Tone Poem, "Death and Transfiguration," Op. 24

Debussy . . . Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé).

Wagner . . . "Waldweben" ("Life and Stir of the Forest") from "Siegfried," Act II.

Wagner Overture to "The Flying Dutchman"

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The suite, dedicated to Vladimir Stassoff, is scored for one piccolo, two flutes, two oboes (one interchangeable with English horn), two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, kettledrums, snare-drum, bass drum, tambourine, cymbals, triangle, gong, harp, and strings.

The following programme is printed in Russian and French on a fly-leaf of the score:—

"The Sultan Schahriar,† persuaded of the falseness and the faithlessness of women, has sworn to put to death each one of his wives after the first night. But the Sultana Scheherazade‡ saved her life by interesting him in tales which she told him during one thousand and one nights. Pricked by curiosity, the Sultan put off his wife's execution from day to day, and at last gave up entirely his bloody plan.

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"I The Sea and Sindbad's Ship.

"II. The Story of the Kalandar-Prince.

* This date is given in the catalogue of Belaieff, the late Russian publisher. One or two music lexicons give May 22.

† Shahryár (Persian), "City-friend," was according to the opening tale "the King of the Kings of the Banu Sásán in the islands of India and China, a lord of armies and guards and servants and dependents, in tide of yore and in times long gone before."

‡ Shahrázad (Persian), "City-freer," was in the older version Scheherazade, and both names are thought to be derived from Shirzád, "Lion-born." She was the elder daughter of the Chief Wazir of King Shahryár and she had "perused the books, annals and legends of preceding Kings, and the stories, examples and instances of by-gone men and things; indeed, it was said that she had collected a thousand books of histories, relating to antique races and departed rulers. She had perused the works of the poets and knew them by heart; she had studied philosophy and the sciences, arts and accomplishments; and she was pleasant and polite, wise and witty, well read and well bred." Tired of the slaughter of women, she purposed to put an end to the destruction.

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"III. The Young Prince and the Young Princess.

"IV. Festival at Bagdad. The Sea. The Ship goes to Pieces on a Rock surmounted by a Bronze * Warrior. Conclusion."

This programme is deliberately vague. To which one of Sindbad's voyages is reference made? The story of which Kalandar, for there were three that knocked on that fateful night at the gate of the house of the three ladies of Bagdad? "The young Prince and the young Princess,"—but there are so many in the "Thousand Nights and a Night." "The ship goes to pieces on a rock surmounted by a brass warrior." Here is a distinct reference to the third Kalandar's tale, the marvellous adventure of Prince Ajib, son of Khazib; for the magnetic mountain which shipwrecked Sindbad on his voyage was not surmounted by "a dome of yellow laton from Andalusia, vaulted upon ten columns; and on its crown is a horseman who rideth a horse of brass and holdeth in hand a lance of laton; and there hangeth on his bosom a tablet of lead graven with names and talismans." The composer did not attempt to interline any specific text with music: he endeavored to put the mood of the many tales into music, so that W. E. Henley's rhapsody might be the true preface:—

"They do not go questing for accidents: their hour comes, and the finger of God urges them forth, and thrusts them on in the way of destiny. The air is horrible with the gross and passionate figments of Islamite mythology. Afrits watch over them or molest them; they are made captive of malignant Ghouls; the Jinns take bodily form and woo them to their embraces. The sea-horse ramps at them from the ocean floor; the great roc darkens earth about them with the shadow of his wings; wise and goodly apes come forth and minister unto them; enchanted camels bear them over evil deserts with the swiftness of the wind, or the magic horse outspreads his sail-broad vannes, and soars with them; or they are borne aloft by some servant of the Spell till the earth is as a bowl beneath them, and they hear the angels quiring at the foot of the Throne. So they fare to strange and dismal places; through cities of brass whose millions have perished by divine decree; cities guilty of the cult of the Fire and the Light

* "Bronze" according to Rimsky-Korsakoff; but the word should be brass, or yellow copper.

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wherein all life has been stricken to stone; or on to the magnetic mountain by whose horrible attraction the bolts are drawn from the ship, and they alone survive the inevitable wreck. And the end comes Comes the Castle of Burnished Copper, and its gates fly open before them; the forty damsels, each one fairer than the rest, troop out at their approach; they are bathed in odors, clad in glittering apparel, fed with enchanted meats, plunged fathoms deep in the delights of the flesh. There is contrived for them a private paradise of luxury and splendor, a practical Infinite of gold and silver stuffs and jewels and all things gorgeous and rare and costly; and therein do they abide for evermore. You would say of their poets that they contract immensity to the limits of desire; they exhaust the inexhaustible in their enormous effort; they stoop the universe to the slavery of a talisman, and bind the visible and invisible worlds within the compass of a ring."

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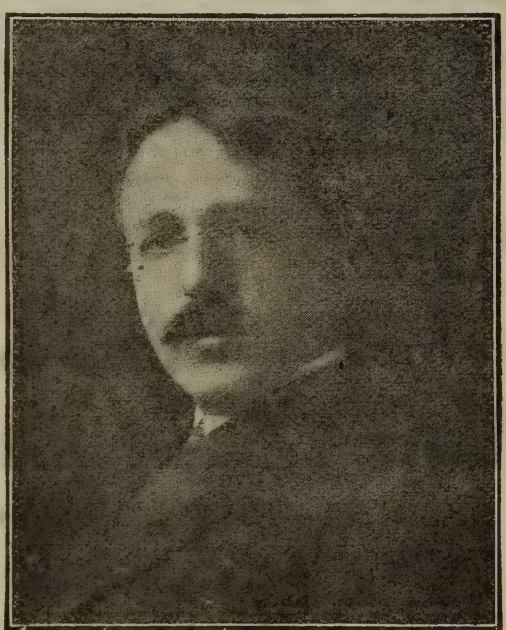
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Largo e maestoso, E minor, 2-2. The chief theme of this movement, announced frequently and in many transformations, has been called by some the SEA motive, by others the SINDBAD motive. It is proclaimed immediately and heavily in fortissimo unison and octaves. Soft chords of wind instruments—chords not unlike the first chords of Mendelssohn's "Midsummer Night's Dream" overture in character—lead to the SCHEHERAZADE motive, Lento, 4-4, played by solo violin against chords on the harp. Then follows the main body of the movement, Allegro non troppo, E major, 6-4, which begins with a combination of the chief theme, the SEA motive, with a rising and falling arpeggio figure, the WAVE motive. There is a crescendo, and a modulation leads to C major. Wood-wind instruments and 'cellos *pizz.* introduce a motive that is called the SHIP, at first in solo flute, then in the oboe, lastly in the clarinet. A reminiscence of the SEA motive is heard from the horn between the phrases, and a solo 'cello continues the WAVE motive, which in one form or another persists almost throughout the whole movement. The SCHEHERAZADE motive soon enters (solo violin). There is a long period that at last re-establishes the chief tonality, E major, and the SEA motive is sounded by full orchestra. The development is easy to follow. There is an avoidance of contrapuntal use of thematic material. The style of Rimsky-Korsakoff in this suite is homophonous, not polyphonic. He prefers to produce his effects by melodic, harmonic, rhythmic transformations and by most ingenious and highly colored orchestration. The movement ends tranquilly.

* "The 'Arabian Odyssey' may, like its Greek brother, descend from a noble family, the 'Shipwrecked Mariner,' a Coptic travel-tale of the twelfth dynasty (B.C. 3500), preserved on a papyrus at St. Petersburg. In its actual condition 'Sindbad' is a fanciful compilation, like De Foe's 'Captain Singleton,' borrowed from travellers' tales of an immense variety and extracts from Al-Idrisi, Al-Kazwini, and Ibn al-Wardi. Here we find the Polyphemus, the Pygmies, and the Cranes of Homer and Herodotus; the escape of Aristomenes; the Plinian monsters, well known in Persia; the magnetic mountains of Saint Brennan (Brandanus); the aëronautics of 'Duke Ernest of Bavaria' and sundry cuttings from Moslem writers, dating between our ninth and fourteenth centuries. The 'Shaykh of the Seaboard' appears in the Persian romance of Kámarupa, translated by Francklin, all the particulars absolutely corresponding. The 'Odyssey' is valuable because it shows how far eastward the mediæval Arab had extended; already, in The Ignorance he had reached China and had formed a centre of trade at Canton. But the higher merit of the cento is to produce one of the most charming books of travel ever written, like 'Robinson Crusoe,' the delight of children and the admiration of all ages" (Sir Richard F. Burton). See also the curious book, "Remarks on the 'Arabian Nights' Entertainments, in which the origin of Sinbad's Voyages and other Oriental Fictions is particularly considered," by Richard Hole (London, 1797).

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II. The Story of the Kalandar*-Prince.

The second movement opens with a recitative-like passage, Lento, B minor, 4-4. A solo violin accompanied by the harp gives out the Scheherazade motive, with a different cadenza. There is a change to a species of scherzo movement, Andantino, 3-8. The bassoon begins the wondrous tale, capriccioso quasi recitando, accompanied by the sustained chords of four double-basses. The beginning of the second part of this theme occurs later and transformed. The accompaniment has the bagpipe drone. The oboe then takes up the melody, then the strings with quickened pace, and at last the wind instruments, un poco più animato. The chief motive of the first movement is heard in the basses. A trombone sounds a fanfare, which is answered by the trumpet; the first fundamental theme is heard, and an Allegro molto follows, derived from the preceding fanfare, and leads to an orientally colored intermezzo. "There are curious episodes in which all the strings repeat the same chord over and over again in rapid succession,—very like the responses of a congregation in church,—as an accompaniment to the Scheherazade motive, now in the clarinet, now in the bassoon." The last interruption leads to a return of the Kalandar's tale, con moto, 3-8, which is developed, with a few interruptions from the Scheherazade motive. The whole ends gayly.

III. The Young Prince and the Young Princess.

Some think from the similarity of the two themes typical of prince and princess that the composer had in mind the adventures of Kamar al-Zaman (Moon of the age) and the Princess Budur (Full moons). "They were the likest of all folk, each to other, as they were twins or an only brother and sister," and over the question, which was the

* The Kalandar was in reality a mendicant monk. The three in the tale of "The Porter and the Three Ladies of Bagdad" entered with beards and heads and eyebrows shaven, and all three, by fate, were blind of the left eye. According to d'Herbelot the Kalandar is not generally approved by Moslems: "He labors to win free from every form and observance." The adventurous three, however, were sons of kings, who in despair or for safety chose the garb. D'Herbelot quotes Saadi as accusing Kalandars of being addicted to gluttony: "They will not leave the table so long as they can breathe, so long as there is anything on the table. There are two among men who should never be without anxiety: a merchant whose vessel is lost, a rich heir who falls into the hands of Kalandars."

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more beautiful, Maymunah, the Jinniyah, and Dahnash, the Ifrit, disputed violently.

This movement is in simple romanza form. It consists in the long but simple development of two themes of folk-song character. The first is sung by the violins, Andantino quasi allegretto, G major, 6-8. There is a constant recurrence of song-like melody between phrases in this movement, of quickly rising and falling scale passages, as a rule in the clarinet, but also in the flute or first violins. The second theme, Pochissimo più mosso, B-flat major and G minor, 6-8, introduces a section characterized by highly original and daringly effective orchestration. There are piquant rhythmic effects from a combination of triangle, tambourine, snare-drum, and cymbals, while 'cellos (later the bassoon) have a sentimental counter-phrase.

IV. Festival at Bagdad. The Sea. The Ship goes to Pieces against a Rock surmounted by a Bronze Warrior. Conclusion.

"A splendid and glorious life," says Burton, "was that of Bagdad in the days of the mighty Caliph, when the capital had towered to the zenith of grandeur and was already trembling and tottering to the fall. The centre of human civilization, which was then confined to Greece and Arabia, and the metropolis of an Empire exceeding in extent the widest limits of Rome, it was essentially a city of pleasure, a Paris of the IXth century. . . . The city of palaces and government offices. hotels and pavilions, mosques and colleges, kiosks and squares, bazars and markets, pleasure grounds and orchards, adorned with all the graceful charms which Saracenic architecture had borrowed from the Byzantines, lay couched upon the banks of the Dijlah-Hiddekel under a sky of marvellous purity and in a climate which makes mere life a 'Kayf'—the luxury of tranquil enjoyment. It was surrounded by far-extending suburbs, like Rusáfah on the Eastern side and villages like Baturanjah, dear to the votaries of pleasure; and with the roar of a gigantic capital mingled the hum of prayer, the trilling of birds, the thrilling of harp and lute, the shrilling of pipes, the witching strains of the professional Almah, and the minstrel's lay." *

* For a less enthusiastic description of Bagdad in 1583 see John Eldred's narrative in Hakluyt's Voyages. The curse of the once famous city to-day is a singular eruption that breaks out on all foreign sojourners.

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Allegro molto, E minor, 6-8. The Finale opens with a reminiscence of the SEA motive of the first movement, proclaimed in unisons and octaves. Then follows the SCHEHERAZADE motive (solo violin), which leads to the fête in Bagdad, Allegro molto e frenetico, E minor, 6-8. The musical portraiture, somewhat after the fashion of a tarantelle, is based on a version of the SEA motive, and it is soon interrupted by Scheherazade and her violin. In the movement Vivo, E minor, there is a combination of 2-8, 6-16, 3-8 times, and two or three new themes, besides those heard in the preceding movements, are worked up elaborately. The festival is at its height—"This is indeed life; O sad that 'tis fleeting!"—when there seems to be a change of festivities, and the jollification to be on shipboard. In the midst of the wild hurrah the ship strikes the magnetic rock.*

Or, sailing to the Isles
Of Khaledan, I spied one evenfall
A black blotch in the sunset; and it grew
Swiftly . . and grew. Tearing their beards,
The sailors wept and prayed; but the grave ship,
Deep laden with spiceries and pearls, went mad,
Wrenched the long tiller out of the steersman's hand,
And turning broadside on,

* The fable of the magnetic mountain is thought to be based on the currents, which, as off Eastern Africa, will take a ship fifty miles a day out of her course. Some have thought that the tales told by Ptolemy (VII. 2) were perhaps figurative,—"the iron-stealers of Otaheite allegorized in the Bay of Bengal." Aboulfouaris, a Persian Sindbad, is wrecked by a magnetic mountain. Serapion, the Moor (1479), "an author of good esteem and reasonable antiquity, asserts that the mine of this stone [the loadstone] is in the seacoast of India, where when ships approach, there is no iron in them which flies not like a bird unto those mountains; and, therefore, their ships are fastened not with iron but wood, for otherwise they would be torn to pieces." Sir Thomas Browne comments on this passage ("Vulgar Errors," Book II., chapter ii.): "But this assertion, how positive, soever, is contradicted by all navigators that pass that way, which are now many, and of our own nation; and might surely have been controlled by Nearchus, the admiral of Alexander, who, not knowing the compass, was fain to coast that shore." Sir John Mandeville mentions (chapter xxvii.) these loadstone rocks: "I myself have seen afar off in that sea as though it had been a great isle full of trees and bush, full of thorns and briars, great plenty. And the shipmen told us that all that was of ships that were drawn thither by the adamants for the iron that was in them." See also Rabelais (Book V., chapter xxxvii.); Puttock's "Peter Wilkins"; the "Novus Orbis" of Aloysius Cadamustus, who travelled to India in 1504; and Hole's book, already quoted. Burton thinks the myth may have arisen from seeing craft built, as on the East African coast, without nails. Egede, in his Natural History of Greenland, says that Mogens Heinson, a seaman in the reign of Frederic the Second, king of Denmark, pretended that his vessel was stopped in his voyage thither by some hidden magnetic rocks, when under full sail. The Berlin correspondent of the *Pall Mall Gazette* wrote not long ago that Norwegian newspapers were discussing the dangerously magnetic properties of a mountain in the Joedern province on the Norwegian coast. "There can be no question as to the existence of the 'mountain,' though its dimensions have been greatly exaggerated. It is, in fact, a great straggling dune, of about 1,000 yards in length. The bulk of the dune is composed of sand, with which, however, is intermingled such a large proportion of loadstone in minute fragments that the compass of a ship coming within a certain distance of the coast at once becomes wildly deranged, and it happens far from infrequently that the vessel is stranded."



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As the most iron would, was haled and sucked
Nearer, and nearer yet;
And, all awash, with horrible lurching leaps
Rushed at that Portent, casting a shadow now
That swallowed sea and sky; and then
Anchors and nails and bolts
Flew screaming out of her, and with clang on clang,
A noise of fifty stithies, caught at the sides
Of the Magnetic Mountain; and she lay,
A broken bundle of firewood, strown piecemeal
About the waters; and her crew
Passed shrieking, one by one; and I was left
To drown.

W. E. Henley's Poem, "Arabian Nights' Entertainments" (1893)

The captain said to Ajib in the story: "As soon as we are under its lea, the ship's sides will open and every nail in plank will fly out and cleave fast to the mountain; for that Almighty Allah hath gifted the loadstone with a mysterious virtue and a love for iron, by reason whereof all which is iron travelleth towards it." And Ajib continued: "Then, O my lady, the captain wept with exceeding weeping, and we all made sure of death-doom, and each and every one of us farewelled his friend, and charged him with his last will and testament in case he might be saved." The trombones roar out the SEA motive against the billowy WAVE motive in the strings, Allegro non troppo e maestoso, C major, 6-4; and there is a modulation to the tonic, E major, as the tempest rages. The storm dies. Clarinets and trumpets scream one more cry on the march theme of the second movement. There is a quiet ending with development on the SEA and WAVE motives. The tales are told. Scheherazade, the narrator, who lived with Shahryár "in all pleasance and solace of life and its delights till there took them the Destroyer of delights and the Severer of societies, the Desolator of dwelling-places and Garnerer of grave-yards, and they were translated to the ruth of Almighty Allah," fades with the vision and the final note of her violin.

Rimsky-Korsakoff studied at the Naval Institute in St. Petersburg, which he entered in 1856, but even then he gave much time to music. He studied the violoncello with Ulich and the pianoforte with Fedor Kánillé. He was an officer in the marine service of Russia until 1873, and it would appear from a passage in Habets's "Alexandre Borodine" (Paris, 1893, p. 20) that about 1862 he came as an officer to the United

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States. His cruise lasted three years (1862–1865). He wrote his first symphony, the first written in Russia, according to Riemann's Musik-Lexicon (1905, sixth edition), when he was a midshipman. It was in 1861 that he began the serious study of music with Mily Balakireff,* and he was one of the group—Borodin, Moussorgsky, Cui, were the others—who, under Balakireff, founded the modern Russian school. His first symphony was performed in 1865. In 1871 he was appointed professor of composition at the St. Petersburg Conservatory. He was inspector of the marine bands from 1873 to 1884, director of the Free School of Music from 1874 to 1887 and conductor of concerts at this institution until 1881, assistant conductor in 1883 of the Imperial Orchestra; and from 1886 till about 1901 he was one of the conductors of the Russian Symphony Concerts, afterward led by Liadoff and Glazounoff. He conducted two Russian concerts at the Trocadéro, June 22, 29, at the Paris Exhibition of 1889; and he has conducted in the Netherlands. His thirty-fifth jubilee as a composer was celebrated with pomp and circumstance at St. Petersburg, December 8, 1900, and at Moscow, January 1, 1901.

Rimsky-Korsakoff married in 1873 Nadedja Nicholaevna Pourgold, a pianist of distinction and an arranger of orchestral scores for the pianoforte.

On March 19, 1905, Rimsky-Korsakoff was dismissed from the

* Mily Alexeïewitch Balakireff, born in 1837 at Niini-Novgorod, and now living at St. Petersburg, began his musical career as a pianist. He has written a symphony in C major (played here at a concert of the Boston Symphony Orchestra, Dr. Muck, conductor, March 14, 1908) and other orchestral pieces, as "King Lear," "Thamara," "In Bohemia," which was played in Boston at Mrs. R. J. Hall's concert in Jordan Hall, Mr. Loney conductor, January 21, 1908; a pianoforte sonata and other pianoforte pieces, the most famous of which is "Islamey"; songs, etc. He published in 1866 a remarkable collection of Russian folk-songs.

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Conservatory of the Imperial Society of Russian Music. He had written an open letter to the director of the Conservatory protesting against the intrusion of an armed force, against the reopening of the classes contrary to the advice of the "Artistic Council," and against the dilettantism which rules absolutely the affairs of the Conservatory. The only member of the Directorial Committee who had by nature and training a right to his office, Mr. Jean Persiany, immediately resigned after Rimsky-Korsakoff was ejected. The teachers Glazounoff, Liadoff, Blumenfeld, Verjbiélovitch, and others, severed their connection with the Conservatory. Letters of protestation against the treatment of Rimsky-Korsakoff were sent from the chief European cities. The Russian journals attacked savagely the Directorship. When a new opera by Rimsky-Korsakoff, "Kotschei," was produced in St. Petersburg at the Théâtre-du-Passage, March 27, with an orchestra made up of students who had struck for some weeks and with Glazounoff as leader, the tribute paid Rimsky-Korsakoff by musicians, journalists, writers, artists, was memorable, nor were the police able to put an end to the congratulatory exercises which followed the performance. For a full account of all these strange proceedings see the article written by R. Aloys Mooser and published in the *Courrier Musical* (Paris), November 1, 1905. In the fall of 1905 Glazounoff was elected director of the Conservatory and Rimsky-Korsakoff was reinstated.

In 1907 Rimsky-Korsakoff was present at the "Five Historical Russian Concerts" at Paris (May 16, 19, 23, 26, 30), when his "Christmas Night" symphonic poem, Prelude and two songs from "Snegourotchka," "Tsar Saltan" suite, and the submarine scene from the opera "Sadko" were performed, and he then conducted his works. (The regular conductors of the series were Messrs. Nikisch and Chevillard.) In the fall of 1907 he was chosen corresponding member of the Académie des beaux-arts, to take the place vacated by the death of Grieg.

The list of his operas is as follows:—

"The Maid of Pskoff" (St. Petersburg, 1873; revised in 1904); "A Night in May" (St. Petersburg, 1880, 1894); "The Snow Maiden" (St. Petersburg, 1882); "Mlada," ballet opera, originally an act by Borodin, Cui, Moussorgsky, and Rimsky-Korsakoff each (St. Petersburg, 1892 ?); "Christmas Eve" (St. Petersburg, 1895); "Sadko of Novgorod" (Moscow, 1897); "Mozart and Salieri" (Moscow, 1899 ?); "Boyarina vera Sheloga," prologue to "The Maid of Psoff" (Moscow, 1899); "The Bride of the Tsar" (Moscow, 1899); "The Tale of the Tsar Saltan" (Moscow, 1900); "Servilia" (St. Petersburg, 1902);

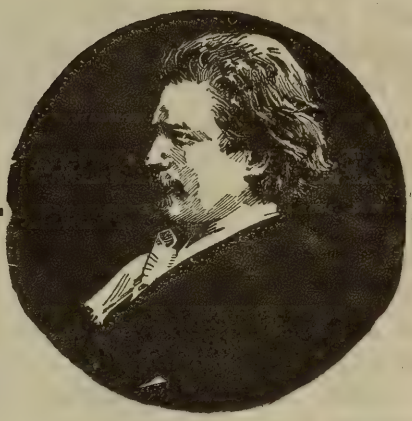
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"Koschtsei, the Immortal" (Moscow, 1902). "Pan Voyvode" (St. Petersburg, 1905); "The Legend of the Invisible City of Kitesch and the Maiden Fevronia" (St. Petersburg, 1907); "Zolotoi Pietouchok."

His chief works besides those alrady mentioned are a Fantasia on Servian themes for orchestra, Op. 6; Overture on Russian themes for orchestra, Op. 28; Fairy Tale for orchestra, Op. 29; Concerto in C-sharp minor (to the memory of Liszt) for pianoforte and orchestra, Op. 30; Symphoniette in A minor on Russian themes for orchestra, Op. 31; Symphony No. 3, in C major, Op. 32; Concert Fantasia on Russian themes for violin and orchestra, Op. 33; Serenade for 'cello with pianoforte, Op. 37; "By the Grave," prelude for orchestra, Op. 61, Russian Song for orchestra (chorus *ad lib.*), Op. 62; songs and pianoforte pieces; string quartet, F major, Op. 12; string sextet, A major ((MS.), and other chamber music; choruses with and without orchestra; a portion of the liturgy of St. John Chrysostom, Op. 22; six transpositions, including the psalm, "By the Waters of Babylon," Op. 22*a*. He edited "one hundred Russian Folk-songs," Op. 24 (1877), and "Forty Russian Folk-songs (1882).

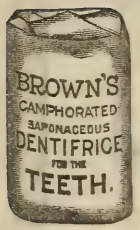
Rimsky-Korsakoff is known in Boston chiefly by his orchestral works. "Scheherazade," a symphonic suite, Op. 35, was played at concerts of the Boston Symphony Orchestra on April 17, 1897, December 11, 1897, January 13, 1900, February 4, 1905; "La Grande Pâque Russe," overture on themes of the Russian Church, Op. 36, on October 23, 1897; "Antar," symphony No. 2, Op. 15, on March 12, 1898; "Sadko," a musical picture, Op. 5, March 25, 1905; the overture to "The Betrothed of the Tsar," November 15, 1902, April 16, 1904, November 24, 1906; "Caprice on Spanish Themes," February 15, 1908.

The "Spanish Caprice" was performed at St. Petersburg in 1887, and it was published in that year. Yet we find Tschaikowsky writing to Rimsky-Korsakoff in 1886 (November 11): "I must add that your

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II.	*a.* Pastorale Variée		Mozart
	b. Symphonic Etudes		Schumann
III.	*a.* Wohin?		Schubert-Liszt
	b. Prelude, Op. 104, No. 1		Mendelssohn
	c. Nocturne, Op. 55, No. 1		Chopin
	d. Etude, Op. 10, No. 12		Chopin
	e. Etude, Op. 25, No. 2		Chopin
	f. Etude in form of a Waltz		Saint Saëns
IV.	*a.* Tarentelle		Moskowszki
	b. Walzer (Wienerisch)		Poldini
	c. Mazeppa		Liszt

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'Spanish Caprice' is a *colossal masterpiece of instrumentation*,* and you may regard yourself as the greatest master of the present day." Tschaikowsky's admiration for his colleague was, however, a plant of slow growth. He wrote to Mrs. von Meck, in a letter dated San Remo, January 5, 1878: "All the young composers of St. Petersburg are very talented, but they are frightfully self-conceited, and are infected by the truly amateurish conviction that they tower high above all other musicians in the world. Rimsky-Korsakoff is (of late years) an exception. He is truly a self-taught composer, as the others, but a mighty change was wrought in him some time ago. This man is by nature very serious, honorable, conscientious. As a youth he was told in a society which first assured him that he was a genius, and then persuaded him not to study, that schooling killed inspiration, withered creative force, etc. This he believed at first. His first compositions showed a conspicuous talent, wholly devoid of theoretic education. In the circle in which he moved each one was in love with himself and the others. Each one strove to imitate this or that work which came from the circle and was stamped by it as distinguished. As a result the whole circle fell into narrow-mindedness, impersonality, and affectation. Korsakoff is the only one of them who about five years ago came to the conviction that the ideas preached in the circle were wholly unfounded; that the scorn of school and classical music and the denial of authorities and master-works were nothing else than ignorance. I still have a letter of that period which much moved and impressed me. Rimsky-Korsakoff was in doubt when he became aware of so many years passed without advantage and when he found himself on a road that led nowhere. He asked himself: 'What shall I then do?' It stood to reason he must learn. And he began to study with such fervor that school-technic was soon for him something indispensable. In one summer he wrote a mass of contrapuntal exercises and sixty-four fugues, of which I received ten for examination. The fugues were flawless, but I noticed even then that the reaction was too violent. Rimsky-Korsakoff had jumped suddenly from contempt for the school into worship of musical technic. A symphony

* These words are italicized in the original letter.

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and a quartet appeared soon after; both works are full of contrapuntal tricks, and bear—as you justly say—the stamp of sterile pedantry. He has now arrived at a crisis, and it is hard to predict whether he will work his way till he is a great master or whether he will be lost amid hair-splitting subtleties."

It should be remembered that this was written before the teacher of Glazounoff had composed his "Scheherazade," his "Capriccio Espagnol," and his better operas. Tschaikowsky in later years showed the warmest appreciation for his colleague and his works. He wrote in his diary of 1887: "I read Korsakoff's 'Snegourotchka,'* and was enchanted by his mastery; I even envied him, and I should be ashamed of this."

"Death and Transfiguration," Op. 24 Richard Strauss

(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

This is the third of Richard Strauss's seven tone-poems. It was composed at Weimar in 1889, and in date of composition came between "Don Juan" (1888) and "Till Eulenspiegel's lustige Streiche" (1895).

It was first performed at the "Tonkünstlerversammlung" at Eisenach, June 21, 1890.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Emil Paur, conductor, February 6, 1897. It was performed again at these concerts, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch† and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

On the fly-leaf of the score is a poem in German:—

* "The Snow Maiden." a fantastic opera in a prologue and four acts, book based on a poem by Ostrowski, music by Rimsky-Korsakoff, was produced at St. Petersburg in March, 1882. It has been announced for performance in Paris this season.

† Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work. "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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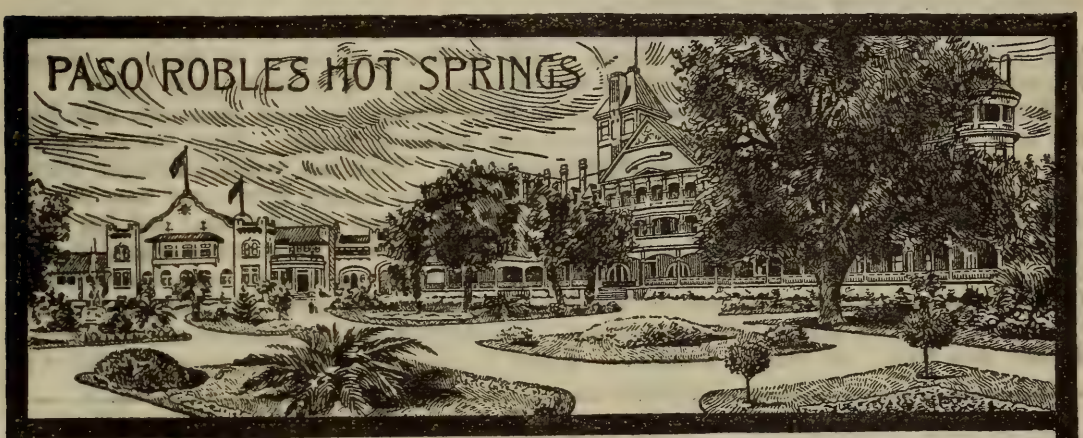
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In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken.
Nur vernimmst du im Gemach,
Dessen grauenvolle Stille
Todesnähe ahnen lässt.
Um des Krankenbleiche Züge
Spielt ein Lächeln wehmuthvoll.
Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.



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Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,
Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by Mr. W. F. Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form Cold and sneering, the world sets barrier upon barrier in the way of his achievement If he thinks himself near his goal, a "Halt!" thunders in hi ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's

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deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.
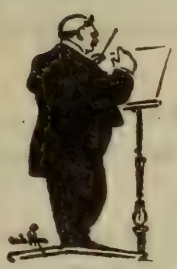
But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem *after* he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wäm die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sanger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm ,and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck, conductor, March 2, 1907. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.



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the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

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II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, masempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of

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orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

PRELUDE TO "THE AFTERNOON OF A FAUN (AFTER THE ECLOGUE OF STÉPHANE MALLARMÉ)" ACHILLE CLAUDE DEBUSSY

(Born at St Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The Prelude has been performed here at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906. The New York Symphony Orchestra, Mr. Damrosch conductor, played the Prelude in Boston, January 18, 1906. It was performed at a concert of the Cincinnati Symphony Orchestra, Mr. Van der Stucken conductor, January 2, 1904, and at a concert of the New York Symphony Orchestra, Mr. Walter Damrosch conductor, November 12, 1905.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which

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is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was.

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C. A. ELLIS, Manager
F. R. COMEE, Assistant Manager

The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

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which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

Mrs. Franz Liebich in her life of Debussy says of Mallarmé and Debussy's "Prelude": "Stéphane Mallarmé struck out an individual line in literature and followed it in spite of raillery and contempt from a number of his contemporaries, remaining content with the homage and respect of a cultured few and the consciousness of his own sincerity and unfailing loyalty to a cherished ideal. He endeavored to formulate a poetic art which should embody with perfect harmony a medley of dissimilar emotions and ideas. He intended each of his verses to convey at one and the same time a plastic image, an expression of a thought, the enunciation of a sentiment and a philosophical symbol; it was to be subordinate to the strictest rules of prosody, so as to form a perfect whole, and thus to depict the complete transfiguration of a State of the Soul.* Mallarmé's poems appeal to the reader's intuition and sensibility quite as much as to his intelligence. He needs to discern the vibrations, as it were, of the poet's thought; to discover the underlying strata that gave it form, and to catch some faint echo of the Infinite embodied in the Finite idea. The research of the ideal, the artist's vision and conception of beauty and truth, the analysing of this vision and of these abstract concepts, are the familiar subjects of Mallarmé's poems. He is in accord with Carlyle, and 'everywhere finds himself encompassed with symbols; . . . the universe is to him but one vast symbol of God'; and in the universe he has searched for the intimate correlation and interdependence of all things. As the sun transfigures objects in its golden light, so the imagination, or poet's vision, the avocation of old-world dreams, idealises this material age of utility and ugliness. 'L'après-midi d'un faune' is an encomium in verse of the imperishable dominion of fancy and dream and of the artist's power to evolve a world of his own from his artistic creations. . . . In this slight, pallid sketch of a poem replete with rich imagery and vivid color the faun can be taken as symbolic of the artist; the dream-nymphs: inspiration. The creative impulse, the artist's response to ideal inspired thought, is represented as blighted and blurred by analysis in the pitiless waking

* Teodor de Wyzewa, "Nos Maîtres."

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light of mid-day reality; and the artist's realisation of beauty is understood to be correspondence with his own interior vision of truth. This interpretation is an individual one, and can be controverted or amplified and modified according to personal predilections; for the signification of the poem is wide and elastic. Mallarmé's method of employing single isolated words in his text resembles Debussy's use of unrelated detached chords. The words, like the chords, scintillate like jewels; in the poem they are charged with symbolic meaning."

"WALDWEBEN," FROM "SIEGFRIED," ACT II., SCENE 2.

RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" (Life and Stir of the Forest). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy * makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and

* The spelling of the names of certain characters of the "Ring" is of Mr. Shaw's invention

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Overture, "Leonora," No. 3, Op. 72.
Symphony No. 5, in C minor, Op. 67.
Concerto for Pianoforte, No. 5, in E-flat major, Op. 73.
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BRAHMS Symphony No. 1 in C minor, Op. 68

DEBUSSY, Prelude to "The Afternoon of a Faun" (after the Eclogue of Stéphane Mallarmé).

PADEREWSKI Symphony in B minor, Op. 24
(First time here.)

RACHMANINOW . . Concerto for Pianoforte No. 2, in C minor, Op. 18
MR. OSSIP GABRILOWITSCH

RIMSKY-KORSAKOFF, Symphonic Suite, "Scheherazade" (after "The Thousand Nights and a Night"), Op. 35.

SMETANA, "The Moldau," Symphonic Poem (No. 2 of the Cycle, "My Country").

STRAUSS

Love Scene from the Opera "Feuersnot," Op. 50.
Tone Poem, "Death and Transfiguration," Op. 24.

TSCHAIKOWSKY

Concerto in D major, for Violin, Op. 35.
MR. MISCHA ELMAN
Symphony No. 6, "Pathetic," in B minor, Op. 74.

WAGNER

Overture to "Tannhäuser."
Vorspiel to "Die Meistersinger."
"Waldweben" ("Life and Stir of the Forest"), from "Siegfried," Act II.
Overture to "The Flying Dutchman."

WEBER Overture to the Opera "Der Freischütz"

deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafnir is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and

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tempo, in 'cellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

OVERTURE TO "THE FLYING DUTCHMAN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.



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It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der Fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

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The first performances in America was in Italian, "Il Vascello Fantasma," at Philadelphia November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

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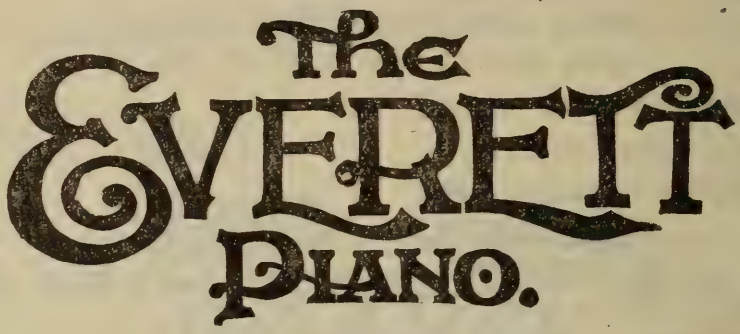
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Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

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Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

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Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

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Mimart, P.
Vannini, A.

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Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

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Helleberg, J.

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Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

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Tympani.

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Schubert Symphony in C major, No. 7

I. Andante; Allegro ma non troppo.
II. Andante con moto.
III. Scherzo: Allegro vivace. Trio.
IV. Finale: Allegro vivace.

Strauss . . Tone Poem, "Death and Transfiguration," Op. 24

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SYMPHONY IN C MAJOR, NO. 7 FRANZ SCHUBERT

(Born at Lichtenthal, Vienna, January 31, 1797; died at Vienna, November 19, 1828.)

The manuscript of this symphony, numbered 7 in the Breitkopf & Härtel list and sometimes known as No. 10, bears the date March, 1828. It is said that Schubert gave the work to the Musikverein of Vienna for performance; that the parts were distributed; that it was even tried in rehearsal; that its length and difficulty were against it, and it was withdrawn on Schubert's own advice in favor of his earlier Symphony in C, No. 6 (written in 1817). All this has been doubted; but the symphony is entered in the catalogue of the society under the year 1828, and the statements just quoted have been fully substantiated. Schubert said, when he gave the work to the Musikverein, that he was through with songs, and should henceforth confine himself to opera and symphony.

It has been said that the first performance of the symphony was at Leipsic in 1839. This statement is not true. Schubert himself never heard the work; but it was performed at a concert of the Gesellschaft der Musikfreunde, Vienna, December 14, 1828, and repeated March 12, 1829. It was thengotten, u forntil Schumann visited Vienna in 1838, and looked over the mass of manuscripts then in the possession of Schubert's brother Ferdinand. Schumann sent a transcript of the symphony to Mendelssohn for the Gewandhaus concerts, Leipsic. It was produced at the concert of March 21, 1839, under Mendelssohn's direction, and repeated three times during the following season,—December 12, 1839, March 12 and April 3, 1840. Mendelssohn made some cuts in the work for these performances. The score and parts were published in January, 1850.*

* Hanslick says in "Geschichte des Concertwesens in Wien" (Vienna, 1869) that the sixth, not the ninth, symphony was performed at the concert in Vienna, December 14, 1828; that the ninth was first heard in Vienna in 1839, when only the first and second movements were played, and separated by an aria of Donizetti; that the first complete performance at Vienna was in 1850. Grove makes the same statement. But see Richard Heuberger's "Franz Schubert" (Berlin, 1902), p. 87.

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The first performance in New York was on January 11, 1851, by the Philharmonic Society, led by Mr. Eisfeld.

The manuscript is full of alterations, and as a rule Schubert made few changes or corrections in his score. In this symphony alterations are found at the very beginning. Only the Finale seems to have satisfied him as originally conceived, and this Finale is written as though at headlong speed.

The symphony is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, kettledrums, strings. There is a story that Schubert was afraid he had made too free use of trombones, and asked the advice of Franz Lachner.

The second theme of the first movement has a decidedly Slav-Hungarian character, and this character colors other portions of the symphony both in melody and general mood.

The rhythm of the scherzo theme had been used by Schubert as early as 1814 in his quartet in B-flat. It may also be remarked that the scherzo is not based on the old menuet form, and that there is more thematic development than was customary in such movements at that period.

There is a curious tradition—a foolish invention is perhaps the better phrase—that the Finale illustrates the story of Phaëton and his celebrated experience as driver of Apollo's chariot. Others find in the Finale a reminiscence of the terrible approach of the Stone-man toward the supper-table of Don Giovanni.

Schumann, after a performance of the symphony at Leipsic, wrote a rhapsody which might well take the place of an analysis:—

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"In Schubert's symphony, in the transparent, glowing, romantic life therein reflected, I see the city more clearly mirrored than ever, and understand more perfectly than before why such works are native to the scene around me. I shall not try to extol and interpret the symphony; men in the different stages of life take such different views of the impressions they derive from artistic fancies, and the youth of eighteen often discovers in a symphony the echo of some world-wide event, where the mature man sees but a local matter, whereas the musician has never thought of either the one or the other, and has merely poured forth from his heart the very best music he could give. But only grant that we believe that this outer world, to-day fair, to-morrow dark, may appeal deeply to the inmost heart of the poet and musician, and that more than merely lovely melody, something above and beyond sorrow and joy, as these emotions have been portrayed a hundred times

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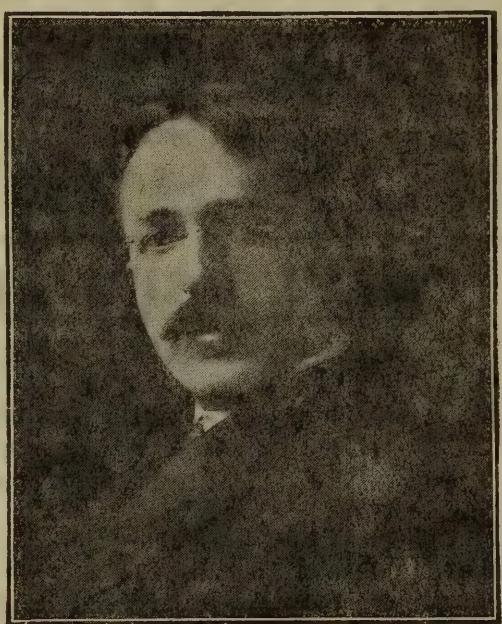
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"Schubert's easy and brilliant mastery over the resources of an orchestra would be unintelligible, if one did not know that six other symphonies had preceded his last effort, and that he wrote it in the full maturity of his powers. Those gifts must be pronounced extraordinary in a man who, having during his lifetime heard so little of his own instrumental works, succeeded in so masterly a handling of the general body of instruments which converse with one another like human voices and chorus. Except in numbers of Beethoven's works, I have nowhere found such an extraordinary and striking resemblance to the organs of the human voice as in Schubert's; it is the very reverse of Meyerbeer's method of treating the human voice. The complete independence in which the symphony stands in respect of Beethoven's is another sign of its masculine originality. Let any one observe how wisely and correctly Schubert's genius develops itself. In the consciousness of more modest powers, he avoids all imitation of the grotesque forms, the bold contrasts, we meet with in Beethoven's later works, and gives us a work in the loveliest form, full of the novel intricacies of modern treatment, but never deviating too far from the centre point and always returning to it. This must be patent to any one who often considers this particular symphony.

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the width and breadth of form, the exquisite interchange of vivid emotion, the entire new world in which we are landed,—all this is as bewildering as any unusual thing we look upon for the first time in our lives; but there ever remains that delicious feeling which we get from some lovely legend or fairy story; we feel, above all, that the composer was master of his subject, and that the mysteries of his music will be made clear to us in time. We derive this impression of certainty from the showy romantic character of the introduction, although all is still wrapped in the deepest mystery. The transition from this to the Allegro is entirely new; the tempo does not seem to vary; we are landed, we know not how. The analysis of the movements piece by piece is neither a grateful task to ourselves nor others; one would necessarily have to transcribe the entire symphony to give the faintest notion of its intense originality throughout. I cannot, however, pass from the second movement, which addresses us in such exquisitely moving strains, without a single word. There is one passage in it, that where the horn is calling as though from a distance, that seems to come to us from another sphere. Here everything else listens, as though some heavenly messenger were hovering around the orchestra.

"The symphony, then, has had an influence on us such as none since Beethoven's have ever exercised. Artists and amateurs joined in extolling its merits, and I heard some words spoken by the master who had studied the work most elaborately, so as to ensure a grand performance and interpretation of so gorgeous a work—words which I should like to have been able to convey to Schubert, as perhaps conveying to him a message which would have given him the sincerest pleasure. Years perhaps will pass before the work becomes naturalized in Germany; I have no fear of its ever being forgotten or overlooked; it bears within its bosom the seeds of immortal growth."

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it is in its four glorious movements,—the first swelling with life and strength; the second a gypsy romance, with the wonderful secret horn theme ('the heavenly guest,' as Schumann so beautifully named it); the splendid scherzo; and the finale charged with colossal humor. Our interest is not awakened by developed harmonic effect or by polyphonic combinations, yet this symphony, which lasts in performance over an hour,—an unusual length for a symphony,—fascinates and carries the hearer with it. And therefore I do not understand how there are persons who, in the presence of such a direct expression of truly divine power, can find this work too long and wish that it should be cut. I confess that when I hear this Symphony in C major well conducted, or when I conduct it myself, I become intoxicated with the music. Free flying about in the clear air flooded with light might perhaps arouse similar emotions. Nature has denied us this joy, but great works of art give it to us." (Felix Weingartner in his book, "The Symphony since Beethoven.")

I. The first movement opens with a long introduction, Andante, C major, 2-2. The theme is announced immediately by two horns in unison and unaccompanied. It is developed extensively by various orchestral combinations. Horn-calls are heard in the course of the development, which, in the rhythm of the dotted quarter and eighth,—afterward contracted to the dotted eighth and sixteenth,—hint, rhythmically at least, at the first theme of the main body of the movement. A crescendo leads to a climax and the change of tempo.

Allegro, ma non troppo, C major, 2-2. The first theme is immediately exposed,—"a persistent alteration of a strongly rhythmic phrase" (strings, trumpets, kettledrums), with repeated triplets in wood-wind against triplet arpeggios in bassoons and horns. The theme is not at once developed; it is followed by a long subsidiary theme, which, after modulations to related keys, closes in the tonic. Two measures modulate to the second theme, E minor, a melody in thirds and sixths in the wood-wind against arpeggios in the strings. The



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development of this theme is extraordinarily long and elaborate. A figure from the theme of the introductory Andante appears in the trombones as a counter-theme. The free fantasia is also unusually long. The third section is a regular reproduction of the first. The second theme enters in C minor. There is a long coda, Più moto, which is "taken in part from the composer's earlier overture in the Italian style in D major. The coda closes with reference to the theme of the Andante introduction.

II. Andante con moto, A minor, 2-4. The form approximates both that of the sonata and of the rondo. A few introductory measures (strings) lead to the march-like first theme, played by the oboe and repeated by oboe and clarinet. There are subsidiary themes (A major and A minor), or these motives may be described as the second and third members of the first theme. The whole is repeated with more elaborate harmonization and instrumentation. A third repetition is begun, but there is a modulation to F major for the entrance of the second theme, which is developed at length. Soft chords in the strings are answered by horn tones, and there is a repetition of all that preceded the second theme, but with still greater contrapuntal elaboration. An episodic phrase for 'cellos, answered by the oboe, leads to an embroidered return of the second theme, now in A major, which leads to a long coda built on the first theme in A minor.

III. Scherzo: Allegro vivace, C major, 3-4. Mr. Edmondstoune Duncan writes, in his "Schubert," of this movement: "Schubert handles Beethoven's weapons with all apparent skill and ease. The form alone is eloquent of Beethoven, the inner spirit is wholly Franz's. Gayety and sadness are most curiously blended throughout this movement. Which predominates, it is hard to say. The opening is certainly intended humorously; but the trio, expressively played, might easily draw tears." The chief theme is treated contrapuntally throughout. The trio in A major is developed to a great extent.

IV. The Finale, Allegro vivace, C major, 2-4, is in the sonata form applied as a rule to first movements. It opens with a brilliant first theme, which has been characterized as a sort of ideal quickstep. A subsidiary theme of melodious passage-work follows, and is de-

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veloped to a climax, and the return for a moment of the first theme leads to a second and energetic subsidiary theme. The "initial spring" and the triplet of the first motive are almost constantly present in the development of the three motives. The second theme, G major, is a march-like melody in thirds in the wood-wind against "a galloping rhythm" in violins and violas—which is taken from the triplet of the first theme—and a pizzicato bass. The development is very long, and the free fantasia is extended. The third part of the movement begins in E-flat major, but with this exception the repetition of the first part is almost exact. The stirring coda is based chiefly on the second theme. Mr. Apthorp says in his notes on this symphony: "An enormous effect is produced by often-recurring repetitions of the first four notes of this theme by all the strings, horns, and trumpets in octaves. These frequent groups of four C's given out fortissimo remind one forcibly of the heavy steps of the Statue in the second finale of Mozart's 'Don Giovanni.'"

Mr. Duncan says of the Finale: "Almost startling is the opening theme—as if a loud cry had been uttered. The rhythm, too, which follows immediately afterwards is disquietening, and prepares the mind for a troubled mood. Long-drawn emotional passages succeed each other, generally delivered by the expressive wind instruments and always accompanied by the hurrying triplets of the strings. The dramatic feeling intensifies at times to a pitch of high tragedy. Indeed, the music might be a veritable ride to the abyss; but, no! the human will is the controlling power, and no tricks of Mephistopheles will here pass muster." And again: "This wonderful theme [the second], which seems almost to throb like a great heart in its singular rhythm, and surrounded as it is by a strenuous and never-ceasing undercurrent of nervous energy, dominates the greater part of the movement. And, even when the melody of the theme is no longer present, the rhythm is there. . . . The colossal proportions of the finale are well seen from the comparison of its sections; thus, the first part to the double bar occupies 386 bars; the fantasia takes another 217, and the recapitulation covers 556 more. This makes a grand total of 1,159 bars for the last movement only."

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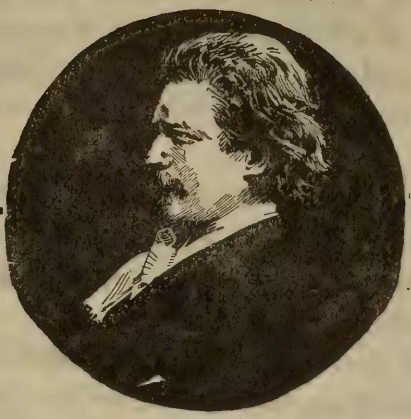
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(Born at Munich, June 11, 1864; now living at Charlottenburg, Berlin.)

This is the third of Richard Strauss's seven tone-poems. It was composed at Weimar in 1889, and in date of composition came between "Don Juan" (1888) and "Till Eulenspiegel's lustige Streiche" (1895).

It was first performed at the "Tonkünstlerversammlung" at Eisenach, June 21, 1890.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Emil Paur, conductor, February 6, 1897. It was performed again at these concerts, March 18, 1899, February 7, 1903, October 21, 1905, April 21, 1906.

The tone-poem was performed in Symphony Hall, Boston, on March 8, 1904, by the Philadelphia Orchestra, led by the composer.

The tone-poem is dedicated to Friedrich Rösch* and scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, double-bassoon, four horns, three trumpets, three trombones, tuba, a set of three kettledrums, two harps, gong, strings.

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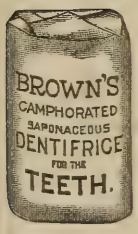
In der ärmlich kleinen Kammer
Matt vom Lichtstumpf nur erhellt,
Liegt der Kranke auf dem Lager.
Eben hat er mit dem Tod
Wild verzweifelnd noch gerungen.
Nun sank er erschöpft in Schlaf,
Und der Wanduhr leises Ticken
Nur vernimmst du im Gemach,

* Rösch, born in 1862 at Memmingen, studied law and music at Munich. A pupil of Rheinberger and Wohlmuth, he conducted a singing society, for which he composed humorous pieces, and in 1888 abandoned the law for music. He was busy afterwards in Berlin, St. Petersburg, Munich. In 1898 he organized with Strauss and Hans Sommer the "Genossenschaft deutscher Komponisten." He has written madrigals for male and mixed choruses and songs. Larger works are in manuscript. He has also written an important work. "Musikästhetische Streitfragen" (1898), about von Bülow's published letters, programme music, etc., and a Study of Alexander Ritter (1898).

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Träumt er an des Lebens Grenze
Von der Kindheit goldner Zeit?

Doch nicht lange gönnt der Tod
Seinem Opfer Schlaf und Träume.
Grausam rüttelt er ihn auf
Und beginnt den Kampf auf's Neue
Lebenstrieb und Todesmacht!
Welch' entsetzensvolles Ringen!
Keiner trägt den Sieg davon,
Und noch einmal wird es stille!

Kampfesmüd' zurückgesunken,
Schlaflos, wie im Fieberwahn,
Sieht der Kranke nun sein Leben,
Tag um Tag und Bild um Bild
Inn'rem Aug' vorüberschweben.
Erst der Kindheit Morgenrot,
Hold in seiner Unschuld leuchtend!
Dann des Jünglings keckes Spiel—
Kräfte übend und erprobend—
Bis er reift zum Männerkampf,
Der um höchste Lebensgüter
Nun mit heisser Lust entbrennt.
Was ihm je verklärt erschien
Noch verklärter zu gestalten,
Dies allein der hohe Drang,
Der durch's Leben ihn geleitet.
Kalt und höhnend setzt die Welt
Schrank' auf Schranke seinem Drängen.
Glaubt er sich dem Ziele nah',
Donnert ihm ein "Halt!" entgegen:
"*Mach' die Schranke dir zur Staffel,*
Immer höher nur hinan!"
Also drängt er, also klimmt er,
Lässt nicht ab vom heil'gen Drang
Was er so von je gesucht
Mit des Herzens tiefstem Sehnen,
Sucht er noch im Todesschrein,

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Suchet, ach! und findet's nimmer
Ob er's deutlicher auch fasst,
Ob es mählich ihm auch wachse,
Kann er's doch erschöpfen nie,
Kann es nicht im Geist vollenden.
Da erdröhnt der letzte Schlag
Von des Todes Eisenhammer,
Bricht den Erdenleib entzwei,
Deckt mit Todesnacht das Auge.

Aber mächtig tönet ihm
Aus dem Himmelsraum entgegen,
Was er sehnend hier gesucht:
Welterlösung, Weltverklärung.

The following literal translation is by Mr. W. F. Apthorp:—

In the necessitous little room, dimly lighted by only a candle-end, lies the sick man on his bed. But just now he has wrestled despairingly with Death. Now he has sunk exhausted into sleep, and thou hearest only the soft ticking of the clock on the wall in the room, whose awful silence gives a foreboding of the nearness of death. Over the sick man's pale features plays a sad smile. Dreams he, on the boundary of life, of the golden time of childhood?

But Death does not long grant sleep and dreams to his victim. Cruelly he shakes him awake, and the fight begins afresh. Will to live and power of Death! What frightful wrestling! Neither bears off the victory and all is silent once more!

Sunk back tired of battle, sleepless, as in fever-frenzy the sick man now sees his life pass before his inner eye, trait by trait and scene by scene. First the morning red of childhood, shining bright in pure innocence! Then the youth's saucier play-exerting and trying his strength—till he ripens to the man's fight, and now burns with hot lust after the higher prizes of life. The one high purpose that has led him through life was to shape all he saw transfigured into a still more transfigured form.

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Cold and sneering, the world sets barrier upon barrier in the way of his achievement If he thinks himself near his goal, a "Halt!" thunders in hi ear. "Make the barrier thy stirrup! Ever higher and onward go!" And so he pushes forward, so he climbs, desists not from his sacred purpose. What he has ever sought with his heart's deepest yearning, he still seeks in his death-sweat. Seeks—alas! and finds it never. Whether he comprehends it more clearly or that it grows upon him gradually, he can yet never exhaust it, cannot complete it in his spirit. Then clangs the last stroke of Death's iron hammer, breaks the earthly body in twain, covers the eye with the night of death.

But from the heavenly spaces sounds mightily to greet him what he yearningly sought for here: deliverance from the world, transfiguration of the world

The authorship of this poem in blank verse was for some years unknown, and the prevailing impression was that the poem suggested the music. As a matter of fact, Alexander Ritter * wrote the poem

* Ritter was born at Narva, Russia, June 27, 1833; he died at Munich, April 12, 1896. Although Ritter was born in Russia, he was of a German family. His forbears had lived at Narva since the seventeenth century. In 1841, soon after the death of his father, he and his mother moved to Dresden, where he became the school-fellow of Hans von Bülow, and studied the violin with Franz Schubert (1808–78). Ritter afterward studied at the Leipsic Conservatory under David and Richter (1849–51), and in 1852 he was betrothed to the play-actress, Franziska Wagner, a niece of Richard Wagner. He married her in 1854 and moved to Weimar, where he became intimately acquainted with Liszt, Cornelius, Raff, Bronsart, and of course saw much of von Bülow. He determined to devote himself to composition, but in 1856 he went to Stettin to conduct in the City Theatre, where his wife played. They lived in Dresden (1858–60), again in Stettin (1860–62), but Ritter then had no official position, and in 1863 they made Würzburg their home. (The winter of 1868–69 was spent in Paris and that of 1872–73 in Chemnitz.) From 1875 to 1882 he was at the head of a music shop at Würzburg. In 1882 he gave over the business to an agent, and in 1885 sold it, for in 1882 he became a member of the Meiningen orchestra led by von Bülow. After von Bülow resigned this position (in the fall of 1885), Ritter moved to Munich and made the town his dwelling-place. His most important works are the operas: "Der faule Hans," one act (Munich, 1885), dedicated to Liszt; "Wäm die Krone?" one act, Op. 15 (Weimar, June 7, 1890), dedicated to Richard Strauss; "Gottfried der Sanger," one act, was only partially sketched, but the poem was completed; orchestral: "Seraphische Phantasie"; "Erotische Legende," composed in 1890–91, with use of former material; "Olaf's Hochzeitsreigen," composed in 1891–92; "Charfreitag und Frohnleichnam," composed in 1893; "Sursum Corda! Storm, and Stress Fantasia," produced at Munich early in 1896; "Kaiser Rudolf's Ritt zum Grabe" (1895), produced by Richard Strauss at Weimar (?) and at Berlin in 1902. "Olaf's Wedding Dance" was played in Boston by the Boston Symphony Orchestra, Dr. Muck, conductor, March 2, 1907. A life of Ritter by Sigismund von Hausegger was published at Berlin in 1908.

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after he was well acquainted with Strauss's score; and, when the score was sent to the publisher, the poem was sent with it for insertion. Hausegger in his life of Ritter states that Strauss asked Ritter to write this poem (p. 87).

Ritter influenced Strauss mightily. Strauss said of him in an interview published in the *Musical Times* (London):—

"Ritter was exceptionally well read in all the philosophers, ancient and modern, and a man of the highest culture. His influence was in the nature of a storm-wind. He urged me on to the development of the poetic, the expressive, in music, as exemplified in the works of Liszt, Wagner, and Berlioz. My symphonic fantasia, 'Aus Italien,' is the connecting link between the old and the new methods." "Aus Italien" was composed in 1886, and "Macbeth," the first of the tone-poems, was a work of the next year. It may here be remarked that Gustav Brecher, in his "Richard Strauss," characterizes "Death and Transfiguration," as well as the opera "Guntram" (1892–93), as a return of the composer, after his "Don Juan," to the chromatic style of Liszt and Wagner; and he insists it is not a representative work of the modern Strauss.

The poem by Ritter is, after all, the most satisfactory explanation of the music to those that seek eagerly a clew and are not content with the title. The analysts have been busy with this tone-poem as well as the others of Strauss. Mr. Wilhelm Mauke has written a pamphlet of twenty pages with twenty-one musical illustrations, and made a delicate distinction between Fever-theme No. 1 and Fever-theme No. 2. Reimann and Brandes have been more moderate. Strauss himself on more than one occasion has jested at the expense of the grubbing analysts.

"Death and Transfiguration" may be divided into sections, closely joined, and for each one a portion of the poem may serve as motto.

I. Largo, C minor, D-flat major, 4-4. The chief Death motive is a syncopated figure, pianissimo, given to the second violins and the violas. A sad smile steals over the sick man's face (wood-wind accompanied by horns and harps), and he thinks of his youth (a simple melody, the

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childhood motive, announced by the oboe). These three motives establish the mood of the introduction.

II. Allegro molto agitato, C minor. Death attacks the sick man. There are harsh double blows in quick succession. What Mr. Mauke characterizes as the Fever motive begins in the basses, and wildly dissonant chords shriek at the end of the climbing motive. There is a mighty crescendo, the chief Death motive is heard, the struggle begins (full orchestra, *fff*). There is a second chromatic and feverish motive, which appears first in sixteenths, which is bound to a contrasting and ascending theme that recalls the motive of the struggle. The second feverish theme goes canonically through the instrumental groups. The sick man sinks exhausted (ritenutos). Trombones, 'cellos, and violas intone even now the beginning of the Transfiguration theme, just as Death is about to triumph. "And again all is still!" The mysterious Death motive knocks.

III. And now the dying man dreams dreams and sees visions (meno mosso, masempre alla breve). The Childhood motive returns (G major) in freer form. There is again the joy of youth (oboes, harp, and bound to this is the motive of Hope that made him smile before the struggle, the motive now played by solo viola). The fight of manhood with the world's prizes is waged again (B major, full orchestra, fortissimo), waged fiercely. "Halt!" thunders in his ears, and trombones and kettledrums sound the dread and strangely-rhythmed motive of Death (drums beaten with wooden drumsticks). There is contrapuntal elaboration of the Life-struggle and Childhood motives. The Transfiguration motive is heard in broader form. The chief Death motive and the feverish attack are again dominating features. Storm and fury of orchestra. There is a wild series of ascending fifths. Gong and harp knell the soul's departure.

IV. The Transfiguration theme is heard from the horns; strings repeat the Childhood motive, and a crescendo leads to the full development of the Transfiguration theme (moderato, C major). "World deliverance, world transfiguration."

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Mr. HEINRICH WARNKE was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist and all his sons are musicians. Mr. Warnke began to study the pianoforte when he was six years old, and when he was ten his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterward studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. About ten years ago Felix Weingartner invited him to be the first violoncellist of the Kaim Orchestra at Munich, and he left that orchestra in 1905, to take the like position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony concert in Boston Volkmann's Concerto in A minor, Op. 33; on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston).

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February 18, 1888, and his "Capriccio" for orchestra was played on March 9, 1889.

Hermann is the son of Karl G. P. Grädener (1812–83), composer conductor, pedagogue. Hermann studied music with his father and at the Vienna Conservatory. In 1862 he was organist at Gumpendorf; in 1864 he was a violinist in the Vienna Court Orchestra; in 1873 he taught harmony at Horák's Piano School, and since 1877 he has taught at the Conservatory of Friends of Music. He has been director of the Orchestral Society for Classical Music. In 1899 he was appointed lecturer on harmony and counterpoint at the University.

He has composed in addition to this concerto for violoncello and the orchestral pieces named above: Sinfonietta for orchestra; a violin concerto played in 1898 by Franz Ondricek; Variations for organ, strings, and trumpet (1898); octet for strings, quintet for pianoforte and strings, trio, and other chamber music; sonata for two pianofortes, pianoforte pieces, songs, etc.

This concerto, which has just been published, was played this season from manuscript in Berlin by Jacques van Lier,* to whom it is dedicated. It is scored for two flutes, two oboes, two clarinets, two bassoons,

* Van Lier was born at the Hague, April 24, 1875. He studied the violoncello with Hartag, Joseph Giese, and Eberle. In 1891 he was first violoncellist of the Amsterdam Palace Orchestra. He afterward lived at Basle (1892–95), made long concert trips with the Philharmonic Orchestra of Berlin, and in 1899 became a teacher at the Klindworth-Scharwenka Conservatory in Berlin. He was 'cellist of the "Dutch Trio" (with Joseph van Been and Conrad von Bos) and of the "Dutch String Quartet" (with van Been, Feltzer, and Ruinen Van Lier has written treatises for the violoncello: as "Violoncell-Bogentechnik," "Moderne Violoncell-Technik der linken und der rechten Hand." He has brought out several new works for violoncello at his concerts this season in Berlin.



four horns, two trumpets, a set of three kettledrums, solo violoncello, and the usual strings.

Allegro moderato, E minor, 4-4. After a few measures of introduction the solo instrument announces the chief theme, which is repeated by the orchestra. The second theme, G major, is also given first to the solo violoncello. These themes are developed. A florid cadenza leads to the second section of the concerto, which is short; Adagio molto, C major, 3-8. The final section begins Allegro moderato, 2-2. The first graceful and flowing theme is repeated by the wood-wind. The violoncello has figuration against harmonies for wind instruments and strings. Allegro, 2-4. At the end there is a short section in tarantella fashion, 6-8. The close is in E major, 2-4.

Overture to "The Flying Dutchman" Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments

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of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der Fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performances in America was in Italian, "Il Vascello Fantasma," at Philadelphia November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.



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It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

Wagner's contract with Holtei, the manager of the Riga Theatre, expired in the spring of 1839. He was without employment; he was in debt. He determined to go to Paris, but on account of his debts he could not get a passport. His wife went across the border disguised as a lumberman's wife. Wagner himself was hid in an empty sentry-box till he could sneak through the pickets on the frontier line. Composer, wife, and dog met at Pillau, where they embarked on a sailing-vessel bound for London. The voyage was violently stormy, and it lasted three and a half weeks. Once the captain was compelled to put into a Norwegian haven. At Riga Wagner had become acquainted with Heine's version of the Flying Dutchman legend. The voyage, the wild Norwegian scenery, and the tale, as he heard it from the sailors, exerted a still greater influence.

In Paris Wagner became acquainted with Heine, and they talked

together concerning an opera founded on the legend. The opera was written at Meudon in the spring of 1841. All of it except the overture was completed in seven months. Präger says that the work was composed at the piano. "This incident is of importance, since for several months he had not written a note, and knew not whether he still possessed the power of composing."

How a French libretto was made for the production of the work at the Paris Opéra, how Wagner suspected treachery and sold the scenario for 500 francs, how "Le Vaisseau Fantôme, paroles de Paul Foucher, musique de Diestch," was produced at the Opéra, November 9, 1842, and failed,—there were eleven performances,—all this has been told in programme-books of these concerts. Music was set by Ernst Lebrecht Tschirch (1819–52) to Wagner's libretto about 1852. Clément and Larousse say that this work was performed at Stettin in 1852; Riemann says it was not performed.

Heine's "Aus den Memoiren des Herrn von Schnabelewopski" was published in 1833. The story of the play seen by Schnabelewopski is in chapter vii. I here use the translation by Mr. Charles Godfrey Leland:—

"My old grand-aunt had told me many tales of the sea, which now rose to new life in my memory. I could sit for hours on the deck, recalling the old stories, and when the waves murmured it seemed as if I had heard my grand-aunt's voice. And when I closed my eyes I could see her before me, as she twitched her lips and told the legend of the Flying Dutchman. . . . Once by night I saw a great ship with outspread blood-red sails go by, so that it seemed like a dark giant in a scarlet cloak. Was that 'the Flying Dutchman'? But in Amsterdam, where I soon arrived,"—Herr von Schnabelewopski sailed from Hamburg,—"I saw the grim Mynheer bodily, and that on the stage.

"You certainly know the fable of the Flying Dutchman. It is the story of an enchanted ship which can never arrive in port, and which, since time immemorial, has been sailing about the sea. When it meets a vessel, some of the unearthly sailors come in a boat and beg the others to take a packet of letters home for them. These letters must be nailed to the mast, else some misfortune will happen to the ship, above all if no Bible be on board, and no horse-shoe nailed to the foremast. The letters are always addressed to people whom no one knows, and who have long been dead, so that some late descendant gets a letter addressed to a far-away great-great-grandmother, who has slept for centuries in her grave. That timber spectre, that grim gray ship, is so called from the captain, a Hollander, who once swore by all the devils that he would get round a certain mountain, whose name has escaped me,

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The decision of a majority of the Board of Judges is to be binding on all parties concerned.

The compositions are to be sent anonymously, and the name of the composer is to be contained in a sealed envelope, forwarded with the composition. Illegible manuscripts will not be considered.

No composition shall be eligible for a prize which has been published, or which has been performed in public or private.

The compositions sent will remain the property of the composers, and will be returned to them at the end of the competition, if so requested by them.

All communications in reference to the competition should be addressed to

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6 NEWBURY STREET,
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in spite of a fearful storm, though he should sail till the Day of Judgment. The devil took him at his word; therefore he must sail forever, until set free by a woman's truth.* The devil, in his stupidity, has no faith in female truth, and allowed the enchanted captain to land once in seven years and get married, and so find opportunities to save his soul. Poor Dutchman! He is often only too glad to be saved from his marriage and his wife-saviour, and get again on board.

"The play which I saw in Amsterdam was based on this legend. Another seven years have passed; the poor Hollander is more weary than ever of his endless wandering; he lands, becomes intimate with a Scottish nobleman, to whom he sells diamonds for a mere song, and, when he hears that his customer has a beautiful daughter, he asks that he may wed her. This bargain also is agreed to. Next we see the Scottish home; the maiden with anxious heart awaits the bridegroom. She often looks with strange sorrow at a great, time-worn picture which hangs in the hall, and represents a handsome man in the Netherlandish-Spanish garb. It is an old heirloom, and according to a legend of her grandmother is a true portrait of the Flying Dutchman as he was seen in Scotland a hundred years before, in the time of William of Orange. And with this has come down a warning that the women of the family must beware of the original. This has naturally enough had the result of deeply impressing the features of the picture on the heart of the romantic girl. Therefore when the man himself makes his appearance, she is startled, but not with fear. He too is moved at beholding the portrait. But when he is informed whose likeness it is, he with tact and easy conversation turns aside all suspicion, jests at the legend, laughs at the Flying Dutchman, the Wandering Jew of the Ocean, and yet, as if moved by the thought, passes into a pathetic mood, depicting how terrible the life must be of one condemned to endure unheard-of tortures on a wild waste of waters,—how his body itself is his living coffin, wherein his soul is terribly imprisoned—how life and death alike reject him, like an empty cask scornfully thrown by the sea on the shore, and as contemptuously repulsed again into the sea—how his agony is as deep as the sea on which he sails—his ship without anchor, and his heart without hope.

"I believe that these were nearly the words with which the bridegroom ends. The bride regards him with deep earnestness, casting glances meanwhile at his portrait. It seems as if she had penetrated his secret; and when he afterwards asks: 'Katherine, wilt thou be true to me?' she answers: 'True to death.'"

And then the attention of Herr von Schnabelewopski was diverted by an extraordinary amatory adventure.

"When I re-entered the theatre, I came in time to see the last scenes of the play, where the wife of the Flying Dutchman on a high cliff wrings her hands in despair, while her unhappy husband is seen on the deck of his unearthly ship, tossing on the waves. He loves her, and will leave her lest she be lost with him, and he tells her all his dreadful destiny, and the cruel curse which hangs above his head. But she cries aloud, 'I was ever true to thee, and I know how to be ever true unto death!'

"Saying this, she throws herself into the waves, and then the enchant-

*In the legend as originally told there was no salvation for Vanderdecken, who had tried to make the Cape of Good Hope in a storm, and had sworn with horrid oaths that he would weather Table Bay, though he should beat about till the Day of Judgment.—P. H.

ment is ended. The Flying Dutchman is saved, and we see the ghostly ship slowly sinking into the abyss of the sea.

"The moral of the play is that women should never marry a Flying Dutchman, while we men may learn from it that one can through women go down and perish—under favorable circumstances!"

Was Heine moved to write his fantastic story by Fitzball's foolish play?

The writer of an article published in *Ausland* (1841, No. 237) claims that the legend rests on an historical foundation; that the hero was Bernard Fokke, who lived early in the seventeenth century, kept full sail, no matter what the weather was, and made the journey from Batavia to Holland in ninety days and the round trip in eight months. Inasmuch as the winds and currents were not then well known, and it was then the habit to lower the sails at the slightest threat of a storm, the sailors claimed that he was a sorcerer, a man in league with the devil. Furthermore, Fokke was a man of extraordinary size and strength, of repulsive appearance and manners, whose common speech was blasphemy. At last he sailed and never returned; and the rumor was current that Satan had claimed him, that Fokke was condemned to run forever between the Cape of Good Hope and Cape Horn. And then sailors began to see the Phantom Ship, captain, steersman, and a few hands, all very old and with long beards. A bronze statue of Fokke stood on the island of Kuiper, where all ships sailing from Batavia could see it, until in 1811 it was taken away by Englishmen. (See "Mythologie der Folkssagen," by F. Nork, Stuttgart, 1848, pp. 939–944.)

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Roth, O.
Kuntz, D.
Hoffmann, J.
Fiedler, E.
Krafft, W.
Theodorowicz, J.

Mahn, F.
Strube, G.
Eichheim, H.
Rissland, K.
Bak, A.
Ribarsch, A.
Mullaly, J.
Traupe, W.

Second Violins.

Barleben, K.
Fiumara, P.
Akeroyd, J.
Currier, F.
Fiedler, B.
Marble, E.
Berger, H.
Eichler, J.

Tischer-Zeitz, H.
Goldstein, S.
Kuntz, A.
Kurth, R.
Goldstein, H.
Werner, H.

Violas.

Férir, E.
Scheurer, K.
Heindl, H.
Hoyer, H.
Zahn, F.
Kluge, M.
Kolster, A.
Sauer, G.
Krauss, H.
Gietzen, A.

Violoncellos.

Warnke, H.
Keller, J.
Nagel, R.
Kautzenbach, A.
Barth, C.
Nast, L.
Loeffler, E.
Hadley, A.
Warnke, J.
Smalley, R.

Basses.

Keller, K.
Gerhardt, G.
Agnesy, K.
Kunze, M.
Seydel, T.
Huber, E.
Ludwig, O.
Schurig, R.

Flutes.

Maquarre, A.
Brooke, A.
Battles, A.
Fox, P.

Oboes.

Longy, G.
Lenom, C.
Sautet, A.

English Horn.

Mueller, F.

Clarinets.

Grisez, G.
Mimart, P.
Vannini, A.

Bass Clarinet.

Stumpf, K.

Bassoons.

Sadony, P.
Mueller, E.
Regestein, E.

Contra-bassoon.

Helleberg, J.

Horns.

Hess, M.
Lorbeer, H.
Hain, F.
Phair, J.

Horns.

Schmid, K.
Gebhardt, W.
Hackebarth, A.
Schumann, C.

Trumpets.

Kloepfel, L.
Mann, J.
Heim, G.
Merrill, C.

Trombones.

Hampe, C.
Mäusebach, A.
Kenfield, L.

Tuba.

Lorenz, O.

Harp.

Schuëcker, H.

Tympani.

Rettberg, A.
Kandler, F.

Percussion.

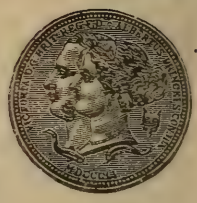
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Senia, T.
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Weber Overture to the Opera "Oberon"

Tschaikowsky . Symphony No. 6, "Pathetic," in B minor, Op. 74

I. Adagio; Allegro non troppo.
II. Allegro con grazia.
III. Allegro molto vivace.
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Overture to the Opera "Oberon" . . . Carl Maria von Weber

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Oberon; or, the Elf-king's Oath," a romantic opera in three acts, book by James Robinson Planché, music by Carl Maria von Weber, was first performed at Covent Garden, London, on April 12, 1826. Weber conducted the performance. The first performance in Boston was at Music Hall by the Parepa Rosa Company, May 23, 1870.

Weber was asked by Charles Kemble in 1824 to write an opera for Covent Garden. A sick and discouraged man, he buckled himself to the task of learning English, that he might know the exact meaning of the text. He therefore took one hundred and fifty-three lessons of an Englishman named Carey, and studied diligently, anxiously. Planché sent the libretto an act at a time. Weber made his first sketch on January 23, 1825. The autograph score contains this note at the end of the overture: "Finished April 9, 1826, in the morning, at a quarter of twelve, and with it the whole opera. *Soli Deo Gloria!!!* C. M. V. Weber." This entry was made at London.

The overture is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, strings. The overture begins with an introduction (Adagio sostenuto ed il tutto pianissimo possibile, D major, 4-4). The horn of Oberon is answered by muted strings. The figure for flutes and clarinets is taken from the first scene of the opera (Oberon's palace; introduction and chorus of elfs). After a pianissimo little march there is a short dreamy passage for strings, which ends in the violas. There is a full orchestral crashing chord, and the main body of the overture begins (Allegro con fuoco in D major, 4-4). The brilliant opening measures are taken from the accompaniment figure of the quartet, "Over the dark blue waters," sung by Rezia, Fatime, Huon, Scherasmin (act ii., scene x). The horn of Oberon is heard again; it is answered by the skipping fairy figure. The second theme (A major, sung first by the clarinet, then by the first violins) is taken from the first measures of the second part of Huon's air (act i., No. 5). And then a theme taken from the peroration, presto con fuoco, of Rezia's air, "Ocean!

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Thou mighty monster" (act ii., No. 13), is given as a conclusion to the violins. This theme ends the first part of the overture. The free fantasia begins with soft repeated chords in bassons, horns, drums, basses. The first theme is worked out in short periods; a new theme is introduced and treated in fugato against a running contrapuntal counter-theme in the strings. The second theme is treated, but not elaborately; and then the Rezia motive brings the spirited end.

At the first performance of the opera the overture was repeated.

Symphony No. 6, in B minor, "Pathetic," Op. 74.

Peter Tschaikowsky

(Born at Votkinsk, in the government of Viatka, Russia, May 7,* 1840; died at St. Petersburg, November 6, 1893.)

This symphony is in four movements:—

I. Adagio, B minor, 4-4.
 Allegro non troppo, B minor, 4-4
II. Allegro con grazia, D major, 5-4.
III. Allegro, molto vivace, G major, 4-4 (12-8).
IV. Finale: Adagio lamentoso, B minor, 3-4.

Tschaikowsky embarked at New York in May, 1891, for Hamburg. The steamer was the "Fürst Bismarck." His diary tells us that on his voyage he made sketches for a sixth symphony. (The Fifth was first performed in 1888.) The next mention of this work is in a letter dated at Vichy, June 30, 1892, and addressed to W. Naprawnik: "After you left me, I still remained at Klin about a month, and sketched two movements of a symphony. Here I do absolutely nothing; I have neither inclination nor time. Head and heart are empty, and my mental faculties are concentrated wholly on my thoughts. I shall

* Mrs. Newmarch, in her translation into English of Modest Tschaikowsky's life of his brother, gives the date of Peter's birth April 28 (May 10). Juon gives the date April 25 (May 7). As there are typographical and other errors in Mrs. Newmarch's version, interesting and valuable as it is, I prefer the date given by Juon, Hugo Riemann, Iwan Knorr, and Heinrich Stümcke.

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go home soon." He wrote his brother in July that he should finish this symphony in Klin. From Klin he wrote Serge Tanéïeff, the same month, that before his last journey he had sketched the first movement and the finale. "When I was away, I made no progress with it, and now there is no time." He was then working on the opera "Iolanthe" and the ballet "The Nut-cracker," performed for the first time at St. Petersburg, December 18,* 1892. He was reading the letters of Flaubert with the liveliest pleasure and admiration. In September he went to Vienna, and he visited Sophie Menter, the pianist, at her castle Itter in the Tyrol. He wrote from Klin in October: "I shall be in St. Petersburg the whole of November; I must devote December to the orchestration of my new symphony, which will be performed at St. Petersburg toward the end of January." But in December he travelled; he visited Berlin, Basle, Paris; and from Berlin he wrote to W. Davidoff (December 28):—

"To-day I gave myself up to weighty and important reflection. I examined carefully and objectively, as it were, my symphony, which fortunately is not yet scored and presented to the world. The impression was not a flattering one for me; that is to say, the symphony is only a work written by dint of sheer will on the part of the composer: it contains nothing that is interesting or sympathetic. It should be cast aside and forgotten. This determination on my part is admirable and irrevocable. Does it not consequently follow that I am generally dried up, exhausted? I have been thinking this over for three days.

* Mrs. Newmarch, in her translation into English of Modest's life of his brother, gives December 17 as the date.

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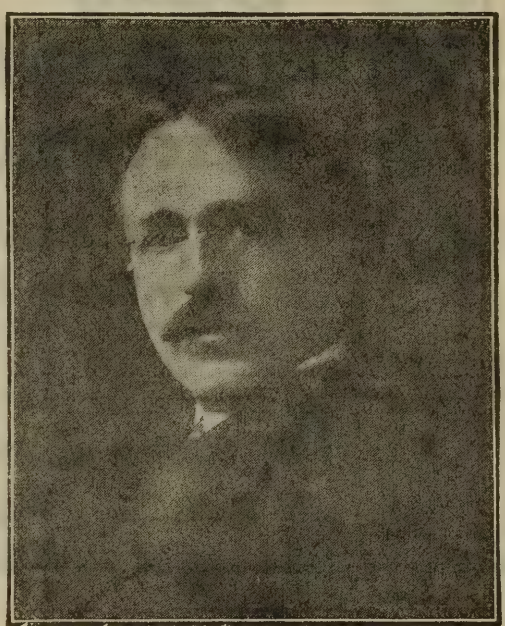
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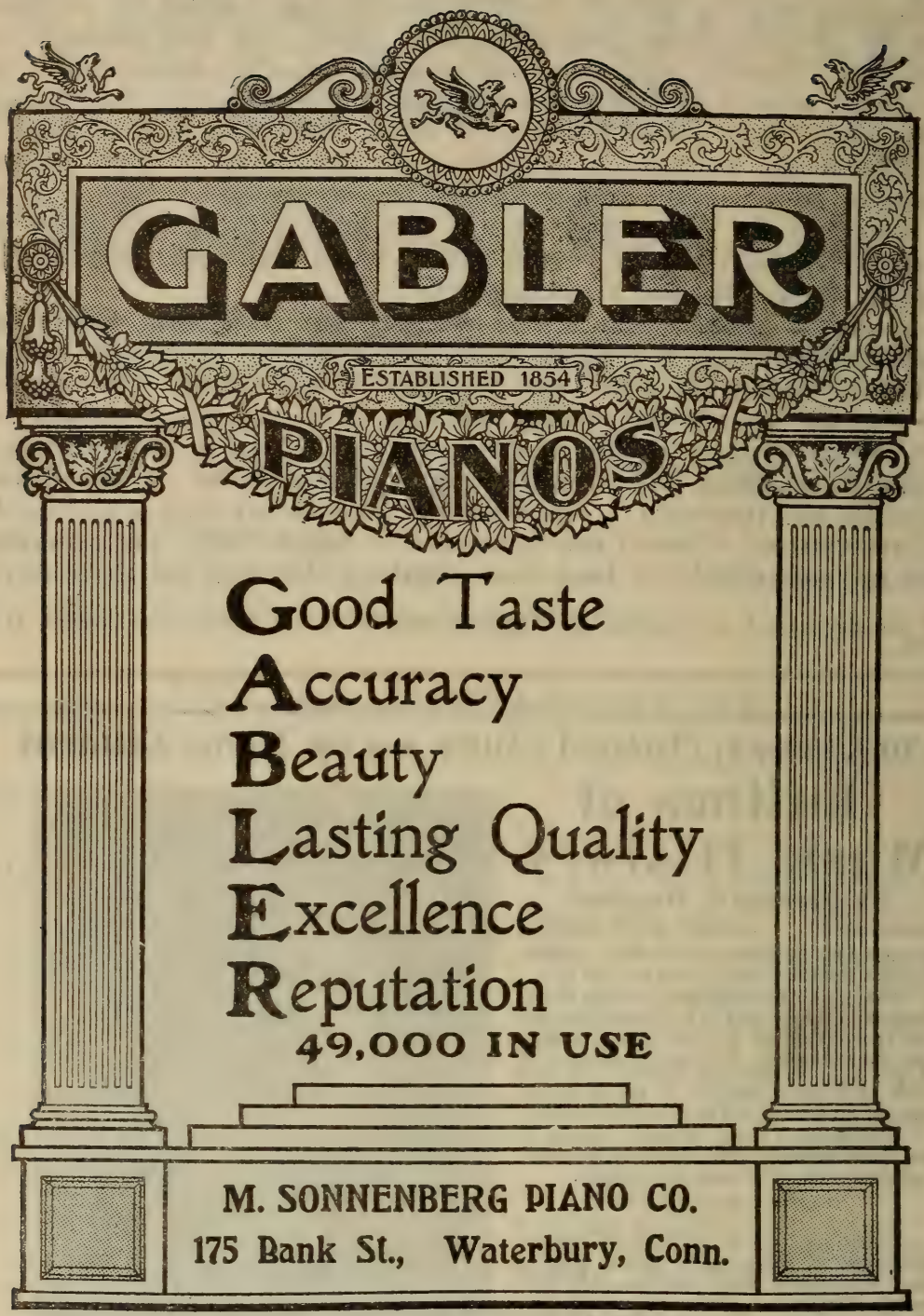
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Perhaps there is still some subject that might awaken inspiration in me, but I do not dare to write any more absolute music,—that is, symphonic or chamber music. To live without work which would occupy all of one's time, thoughts, and strength,—that would be boresome. What shall I do? Hang composing upon a nail and forget it? The decision is most difficult. I think and think, and cannot make up my mind how to decide the matter. Anyway, the last three days were not gay, Otherwise I am very well."

On February 17, 1893, he wrote to his brother Modest from Klin: "Thank you heartily for your encouraging words concerning composition—we'll see! Meanwhile think over a libretto for me when you have time, something original and deeply emotional. Till then I shall for the sake of the money write little pieces and songs, then a new symphony, also an opera, and then I shall perhaps stop. The operatic subject must, however, move me profoundly. I have no special liking for 'The Merchant of Venice.'"

The symphony, then, was destroyed. The third pianoforte concerto, Op. 75, was based on the first movement of the rejected work; this concerto was played after the composer's death by Tanéïeff in St. Petersburg. Another work, posthumous, the Andante and Finale for pianoforte with orchestra, orchestrated by Tanéïeff and produced at St. Petersburg, February 20, 1896, was also based on the sketches for this symphony.

The first mention of the Sixth Symphony is in a letter from Tschaikowsky to his brother Anatol, dated at Klin, February 22,

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1893: "I am now wholly occupied with the new work (a symphony), and it is hard for me to tear myself away from it. I believe it comes into being as the best of all my works. I must finish it as soon as possible, for I have to wind up a lot of other affairs, and I must also soon go to London and Cambridge." He wrote the next day to W. Davidoff: "I must tell you that I find myself in most congenial mood over my work. You know that I destroyed the symphony which I composed in part in the fall and had orchestrated. I did well, for it contained little that was good: it was only an empty jingle without true inspiration. During my journey I thought out another symphony, this time a programme-symphony, with a programme that should be a riddle to every one. May they break their heads over it! It will be entitled 'Programme Symphony' (No. 6). This programme is wholly subjective, and often during my wanderings, composing it in my mind, I have wept bitterly. Now, on my return, I set to work on the sketches, and I worked so passionately and so quickly that the first movement was finished in less than four days, and a sharply defined appearance of the other movements came into my mind. Half of the third movement is already finished. The form of this symphony will present much that is new; among other things, the finale will be no noisy allegro, but, on the contrary, a very long drawn-out adagio. You would not believe what pleasure it is for me to know that my time is not yet past, that I am still capable of work. Perhaps I am mistaken, but I do not think so. Please speak to no one except Modest about it." On March 31 he wrote that he was working on the ending of the sketches of the Scherzo and Finale. A few days later he

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wrote to Ippolitoff-Ivanoff: "I do not know whether I told you that I had completed a symphony which suddenly displeased me, and I tore it up. Now I have composed a new symphony *which I certainly shall not tear up.*" He was still eager for an inspiring opera libretto. He did not like one on the story of Undine, which had been suggested. He wrote to Modest: "For God's sake, find or invent a subject, *if possible not a fantastic one*, but something after the manner of 'Carmen' or of 'Cavalleria Rusticana.'"

Tschaikowsky went to London in May, and the next month he was at Cambridge, to receive, on June 13, with Saint-Saëns, Grieg, Boito, Bruch, the Doctor's degree *honoris causa.* Grieg, whom Tschaikowsky loved as man and composer, was sick and could not be present. "Outside of Saint-Saëns the sympathetic one to me is Boito. Bruch—an unsympathetic, bumptious person." At the ceremonial concert Tschaikowsky's "Francesca da Rimini" was played. General Roberts was also made a Doctor on this occasion, as were the Maharadja of Bhonnaggor and Lord Herschel.

At home again, Peter wrote to Modest early in August that he was up to the neck in his symphony. "The orchestration is the more difficult, the farther I go. Twenty years ago I let myself write at ease without much thought, and it was all right. Now I have become cowardly and uncertain. I have sat the whole day over two pages: that which I wished came constantly to naught. In spite of this, I make progress." He wrote to Davidoff, August 15: "The symphony which I intended to dedicate to you—I shall reconsider this on account of your long silence—is progressing. I am very well satisfied with the contents, but not wholly with the orchestration. I do not succeed in my intentions. It will not surprise me in the least if the symphony is cursed or judged unfavorably; 'twill not be for the first time. I myself consider it the best, especially the most open-hearted of all my works. I love it as I *never* have loved any other of my musical creations. My life is without the charm of variety; evenings I am often bored; but I do not complain, for the symphony is now the main thing, and I cannot work anywhere so well as at home." He wrote

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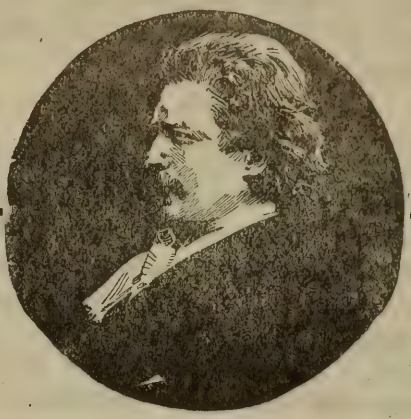
The success of Dr. WÜLLNER'S tour has been phenomenal; and as over 30 dates have already been booked for next season, applications for dates should be made forthwith.

Remaining 1909 dates: March 23, April 4, German Theatre, New York.

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Jurgenson, his publisher, on August 24 that he had finished the orchestration: "I give you my word of honor that never in my life have I been so contented, so proud, so happy, in the knowledge that I have written a good piece." It was at this time that he thought seriously of writing an opera with a text founded on "The Sad Fortunes of the Reverend Mr. Barton," by George Eliot, of whose best works he was an enthusiastic admirer.

The Sixth Symphony was performed for the first time at St. Petersburg, October 28. The programme included an overture to an unfinished opera by Laroche, Tschaikowsky's B-flat minor Concerto for pianoforte, played by Miss Adele aus der Ohe, the dances from Mozart's "Idomeneo," and Liszt's Spanish Rhapsody for pianoforte. Tschaikowsky conducted. The symphony failed. "There was applause," says Modest, "and the composer was recalled, but with no more enthusiasm than on previous occasions. There was not the mighty, overpowering impression made by the work when it was conducted by Naprawnik, November 18, 1893, and later, wherever it was played." The critics were decidedly cool.

The symphony is scored for three flutes (the third of which is interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, one bass tuba, a set of three kettledrums, gong, and strings.

The first performance in Boston was at a Boston Symphony Orchestra Concert, December 29, 1894. Other performances at these concerts were on January 11, 1896, February 15, 1896, April 3, 1897, February 5, 1898, October 29, 1898, January 11, 1902, December 23, 1904, March 16, 1907.

The first performances in America were by the Symphony Society of New York, Mr. Walter Damrosch leader, on March 16, 17, 1894.

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Mr. HEINRICH WARNKE was born at Wesselbüren, a few miles from the German Ocean, on August 30, 1871. His father was a violinist and all his sons are musicians. Mr. Warnke began to study the pianoforte when he was six years old, and when he was ten his father began to give him violoncello lessons. Two years later the boy was sent to the Conservatory of Music in Hamburg, where he studied with Gowa, and it was there that he first played in public. He afterward studied at Leipsic with Julius Klengel, and made his début at the Gewandhaus. He has been associated with orchestras in Baden-Baden and Frankfurt-on-the-Main. About ten years ago Felix Weingartner invited him to be the first violoncellist of the Kaim Orchestra at Munich, and he left that orchestra in 1905, to take the like position in the Boston Symphony Orchestra, as successor to Mr. Rudolf Krasselt, whom he taught. In Munich he was associated with Messrs. Rettich and Weingartner in a trio club, and he was also a member of a quartet. He first played in the United States as a soloist at a concert of the Boston Symphony Orchestra in Boston, October 28, 1905 (Dvořák's Concerto in B minor for violoncello). On January 5, 1907, he played at a Symphony concert in Boston Volkmann's Concerto in A minor, Op. 33; on February 29, 1908, Dohnányi's Concert Piece in D major for orchestra, with violoncello obbligato, Op. 12 (first time in Boston).

CONCERTO FOR VIOLONCELLO, OP. 45 HERMANN GRÄDENER

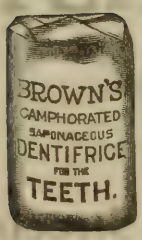
(Born at Kiel, May 8, 1844; now living in Vienna.)

This is not the first time that the name of Hermann Grädener has appeared on the programme of a Boston Symphony Orchestra concert. His "Lustspiel" overture was played in Boston at a concert given on

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February 18, 1888, and his "Capriccio" for orchestra was played on March 9, 1889.

Hermann is the son of Karl G. P. Grädener (1812–83), composer conductor, pedagogue. Hermann studied music with his father and at the Vienna Conservatory. In 1862 he was organist at Gumpendorf; in 1864 he was a violinist in the Vienna Court Orchestra; in 1873 he taught harmony at Horák's Piano School, and since 1877 he has taught at the Conservatory of Friends of Music. He has been director of the Orchestral Society for Classical Music. In 1899 he was appointed lecturer on harmony and counterpoint at the University.

He has composed in addition to this concerto for violoncello and the orchestral pieces named above: Sinfonietta for orchestra; a violin concerto played in 1898 by Franz Ondricek; Variations for organ, strings, and trumpet (1898); octet for strings, quintet for pianoforte and strings, trio, and other chamber music; sonata for two pianofortes, pianoforte pieces, songs, etc.

This concerto, which has just been published, was played this season from manuscript in Berlin by Jacques van Lier,* to whom it is dedicated. It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, a set of three kettledrums, solo violoncello, and the usual strings.

Allegro moderato, E minor, 4-4. After a few measures of introduction the solo instrument announces the chief theme, which is repeated by the orchestra. The second theme, G major, is also given first to the solo violoncello. These themes are developed. A florid cadenza leads to the second section of the concerto, which is short; Adagio molto, C major, 3-8. The final section begins Allegro moderato 2-2. The first graceful and flowing theme is repeated by the woodwind. The violoncello has figuration against harmonies for wind instruments and strings. Allegro, 2-4. At the end there is a short section in tarantella fashion, 6-8. The close is in E major, 2-4.

* Van Lier was born at the Hague, April 24, 1875. He studied the violoncello with Hartag, Joseph Giese, and Eberle. In 1891 he was first violoncellist of the Amsterdam Palace Orchestra. He afterward lived at Basle (1892–95), made long concert trips with the Philharmonic Orchestra of Berlin, and in 1899 became a teacher at the Klindworth-Scharwenka Conservatory in Berlin. He was 'cellist of the "Dutch Trio" (with Joseph van Been and Conrad von Bos) and of the "Dutch String Quartet" (with van Been, Feltzer, and Ruinen). Van Lier has written treatises for the violoncello: as "Violoncell-Bogentechnik," "Moderne Violoncell-Technik der linken und der rechten Hand." He has brought out several new works for violoncello at his concerts this season in Berlin.

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Prelude to "The Afternoon of a Faun (after the Eclogue of Stéphane Mallarmé)" Achille Claude Debussy

(Born at St Germain (Seine and Oise), August 22, 1862; now living at Paris.)

"Prélude à l'Après-Midi d'un Faune (Églogue de S. Mallarmé)" was played for the first time at a concert of the National Society of Music, Paris, December 23, 1894. The conductor was Gustave Doret. The second performance was at a Colonne Concert, Paris, October 20, 1895.

The first performance in Boston—it was also the first in the United States—was at a concert of the Boston Orchestral Club, Mr. Longy conductor, April 1, 1902. The second was at a Chickering Production Concert, February 24, 1904, when Mr. Lang conducted. The Prelude has been performed here at concerts of the Boston Symphony Orchestra, December 31, 1904, March 10, 1906. The New York Symphony Orchestra, Mr. Damrosch conductor, played the Prelude in Boston, January 18, 1906. It was performed at a concert of the Cincinnati Symphony Orchestra, Mr. Van der Stucken conductor, January 2, 1904, and at a concert of the New York Symphony Orchestra, Mr. Walter Damrosch conductor, November 12, 1905.

Stéphane Mallarmé formulated his revolutionary ideas concerning style about 1875, when the *Parnasse Contemporain* rejected his first poem of true importance, "L'Après-Midi d'un Faune." The poem was published in 1876 as a quarto pamphlet, illustrated by Manet. The eclogue is to the vast majority cryptic. The poet's aim, as Mr. Edmund Gosse expresses it, was "to use words in such harmonious combinations as will suggest to the reader a mood or a condition which is not mentioned in the text, but is nevertheless paramount in the poet's mind at the moment of composition." Mallarmé, in a letter to Mr. Gosse, accepted with delight this understanding of his purpose: "I make music, and do not call by this name that which is drawn from the euphonic putting together of words,—this first requirement is taken for granted; but that which is beyond, on the other side, and produced magically by certain dispositions of speech and language, is then only a means of material communication with the reader, as are the keys of the pianoforte to a hearer."

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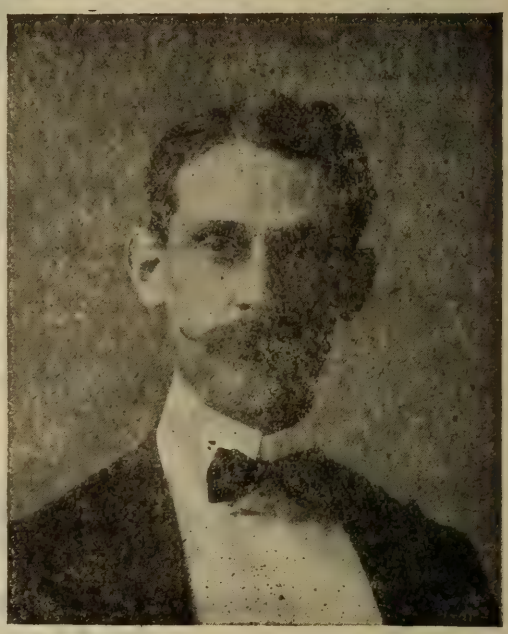
Huyler's

Let us read Mr. Gosse's explanation of the poem that suggested music to Debussy: "It appears in the *florilège* which he has just published, and I have now read it again, as I have often read it before. To say that I understand it bit by bit, phrase by phrase, would be excessive. But, if I am asked whether this famous miracle of unintelligibility gives me pleasure, I answer, cordially, Yes. I even fancy that I obtain from it as definite and as solid an impression as M. Mallarmé desires to produce. This is what I read in it: A faun—a simple, sensuous, passionate being—wakens in the forest at daybreak and tries to recall his experience of the previous afternoon. Was he the fortunate recipient of an actual visit from nymphs, white and golden goddesses, divinely tender and indulgent? Or is the memory he seems to retain nothing but the shadow of a vision, no more substantial than the 'arid rain' of notes from his own flute? He cannot tell. Yet surely there was, surely there is, an animal whiteness among the brown reeds of the lake that shines out yonder? Were they, are they, swans? No! But Naiads plunging? Perhaps! Vaguer and vaguer grows the impression of this delicious experience. He would resign his woodland godship to retain it. A garden of lilies, golden-headed, white-stalked, behind the trellis of red roses? Ah! the effort is too great for his poor brain. Perhaps if he selects one lily from the garth of lilies, one benign and beneficent yielder of her cup to thirsty lips, the memory, the ever-receding memory, may be forced back. So, when he has glutted upon a bunch of grapes, he is wont to toss the empty skins into the air and

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blow them out in a visionary greediness. But no, the delicious hour grows vaguer; experience or dream, he will never know which it was. The sun is warm, the grasses yielding; and he curls himself up again, after worshipping the efficacious star of wine, that he may pursue the dubious ecstasy into the more hopeful boskages of sleep.

"This, then, is what I read in the so excessively obscure and unintelligible 'L'Après-Midi d'un Faune'; and, accompanied as it is with a perfect suavity of language and melody of rhythm, I know not what more a poem of eight pages could be expected to give. It supplies a simple and direct impression of physical beauty, of harmony, of color; it is exceedingly mellifluous, when once the ear understands that the poet, instead of being the slave of the Alexandrine, weaves his variations round it, like a musical composer."

"The Afternoon of a Faun" is scored for three flutes, two oboes, one English horn, two clarinets, two bassoons, four horns, two harps, small antique cymbals,* strings. It is dedicated to Raymond Bonheur.

* Small cymbals, as well as the large cymbals, were used habitually in the bands of the janizaries from the time of organization in the seventeenth century. The ancient ones found at Pompeii were of bronze, connected by a bronze chain of twenty-four rings. Mahillon says that the sound is pitched approximately to the first E above the treble staff. [F. A. Lampe thought it worth while to write a book of 429 pages, "De Cymbalis Veterum" (1703).] Berlioz speaks of them in his Treatise on Instrumentation: "I have seen some in the Pompeian Museum at Naples, which were no larger than a dollar. The sound of these is so high and so weak that it could hardly be distinguished without a complete silence of the other instruments. These cymbals served in ancient times to mark the rhythm of certain dances, as our modern castanets, doubtless. In the fairy-like scherzo of my 'Romeo and Juliet' symphony, I have employed two pairs of the dimension of the largest of the Pompeian cymbals; that is to say, rather less than the size of the hand, and tuned a fifth one with the other." (They were tuned to B-flat and F above the treble staff.) "To make them vibrate, well, the player should, instead of striking the cymbals full one against the other, strike them merely by one of their edges. They should be of at least three lines and a half in thickness." Chausson introduced antique cymbals in his symphonic poem, "Viviane," and Loeffler uses them in his "Pagan Poem."

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The chief theme is announced by the flute, très modéré, E major, 9-8. Louis Laloy gives the reins to his fancy: "One is immediately transported into a better world; all that is leering and savage in the snub-nosed face of the faun disappears; desire still speaks, but there is a veil of tenderness and melancholy. The chord of the wood-wind, the distant call of the horns, the limpid flood of harp-tones, accentuate this impression. The call is louder, more urgent, but it almost immediately dies away, to let the flute sing again its song. And now the theme is developed: the oboe enters in, the clarinet has its say; a lively dialogue follows, and a clarinet phrase leads to a new theme which speaks of desire satisfied; or it expresses the rapture of mutual emotion rather than the ferocity of victory. The first theme returns, more languorous, and the croaking of muted horns darkens the horizon. The theme comes and goes, fresh chords unfold themselves; at last a solo 'cello joins itself to the flute; and then everything vanishes, as a mist that rises in the air and scatters itself in flakes."

"FINLAND": SYMPHONIC POEM FOR ORCHESTRA, OP. 26, NO. 7.

JEAN SIBELIUS

(Born at Tavastehus, Finland, December 8, 1865; now living in Helsingfors.*)

"Finlandia: Tondight för orkester," Op. 26, No. 7, was composed in 1894, some years before the loss of Finland's identity as a nation, yet it is said to be so national in sentiment, "and it evokes such popular enthusiasm in the composer's native land, that during the recent political conflict between Russia and Finland its performance is said to have been prohibited." It is not a fantasia on genuine folk-tunes. The composer is the authority for this statement. To quote Mrs. Newmarch again: "Like Glinka, Sibelius avoids the crude material of the folksong; but like this great national poet, he is so penetrated by the spirit of his race that he can evolve a national melody calculated to deceive the elect. On this point the composer is emphatic. 'There is a mistaken impression among the press abroad,' he has assured

* It was stated recently that Mr. Sibelius now lives at Kerava, near Helsingfors.

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me, 'that my themes are often folk melodies. So far I have never used a theme that was not of my own invention. Thus the thematic material of "Finlandia" and "En Saga" is entirely my own.'"

"Finlandia" was performed for the first time in America at a Metropolitan Opera House Concert in New York, December 24, 1905. Mr. Arturo Vigna conducted. It was performed at concerts of the Russian Symphony Society, Mr. Modest Altschuler conductor, in Carnegie Hall, New York, December 30 and 31, 1905.

The following note is from the programme notes of the Russian Symphony Society:—

"'Finland,' though without explanatory sub-title, seems to set forth an impression of the national spirit and life. . . . The work records the impressions of an exile's return home after a long absence. An agitated, almost angry theme for the brass choir, short and trenchant, begins the introduction, Andante sostenuto (alla breve). This theme is answered by an organ-like response in the wood-wind, and then a prayerful passage for strings, as though to reveal the essential earnestness and reasonableness of the Finnish people, even under the stress of national sorrow. This leads to an allegro moderato episode, in which the restless opening theme is proclaimed by the strings against a very characteristic rhythmic figure, a succession of eight beats, the first strongly accented. . . . With a change to Allegro, the movement, looked at as an example of the sonata form, may be said to begin. A broad, cheerful theme by the strings, in A-flat, against the persistent rhythm in the brass, is followed by a second subject, introduced by the wood-wind and taken up by the strings, then by the 'cello and first violin. This is peaceful and elevated in character, and might be looked upon as prophetic of ultimate rest and happiness. The development of these musical ideas carries the tone poem to an eloquent conclusion."

"Finland" is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, bass tuba, kettledrums, bass drum, cymbals, triangle, and strings.

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Symphony No. 2, D major, Op. 43, March 12, 1904, Mr. Gericke conductor

Concerto in D minor, for violin and orchestra, Op. 47, April 20, 1907 Mme. Maud Powell, violinist).

Sibelius at first studied the violin; but, as it was intended that he should be a lawyer after his schooling, he entered the University of Helsingfors in 1885. He soon abandoned the law for music. He studied at the Helsingfors Conservatory under Martin Wegelius, then with Albert Becker and Woldemar Bargiel at Berlin (1889–90) and with Fuchs and Goldmark at Vienna (1890–91). He then returned to Helsingfors. He received a stated sum from the government, so that he was able to compose without annoyance from the cares of this life that is so daily,—to paraphrase Jules Laforgue's line: "*Ah! que la Vie est quotidienne!*" *

His chief works are the Symphony No. 1, E minor, composed in 1899; Symphony No. 2, D major (1901–1902); Symphony No. 3,† led by the composer in St. Petersburg in November, 1907; "Kullervo," a symphonic poem in five parts for solo voices, chorus, and orchestra (composed in 1898, but not yet published); "Lemminkäinen," symphonic poem in four parts, Op. 22 (two of these parts are entitled, respectively, "The Swan of Tuonela," Op. 22, No. 3, and "Lemminkäinen's Home-faring," Op. 22, No. 4); "Finlandia," symphonic poem; overture and orchestral suite, "Karelia," Op. 10 and Op. 11; "Islossningen," "Sandels," and "Snöfrid," three symphonic poems with chorus; "Vårsång," Op. 16; "En Saga," tone poem, Op. 9; "Jungfrau i Tornet" ("The Maid in the Tower"), a dramatized bal-

*This stipend has been withdrawn, according to report.

†The Symphony No. 3, was performed in New York at a concert of the Russian Symphony Society, January 16, 1908.



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lad in one act, the first Finnish opera (Helsingfors, 1896); incidental music to Adolf Paul's tragedy, "King Christian II." (1898),—an orchestral suite has been made from this music; incidental music to Maeterlinck's "Pelléas and Mélisande," an orchestral suite, Op. 46, of eight numbers; Concerto for violin, Op. 47, played in Berlin, October 19, 1905, by Carl Halir, and in New York by Mme. Maud Powell at a Philharmonic Concert, November 30, 1906; Valse Triste for orchestra from the music to Arvid Järnefelt's drama "Kuolema" (Death); "Des Feuer's Ursprung," cantata; "Koskenlaskijan Morsiamet" ("The Ferryman's Betrothed"), ballad for voice and orchestra, Op. 33; Sonata for pianoforte, Op. 12; pianoforte quintet, string quartet, Fantasia for violoncello and pianoforte; "Kylliki," lyric suite for pianoforte, Op. 41; other pieces for pianoforte, as Barcarole, Idyll, and Romanze, from Op. 24, also Op. 5, 13, 15, 18, 26, 27, 31, 36, and transcriptions for the pianoforte of his songs; choruses and many songs, Op. 13, 31, 36, 37, 38,—fifteen have been published with English words.

Prelude to "The Mastersingers of Nuremberg."

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Vorspiel to "Die Meistersinger von Nürnberg" was performed for the first time at Leipsic, November 1, 1862. The opera was first performed at Munich, June 21, 1868.

The idea of the opera occurred to Wagner at Marienbad in 1845, and he then sketched a scenario, which differed widely from the one finally adopted. It is possible that certain scenes were written while he was



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composing "Lohengrin," and there is a legend that the quintet was finished in 1845. Some add to the quintet the different songs of Sachs and Walther. Wagner wrote a friend, March 12, 1862: "To-morrow I at least hope to begin the composition of 'Die Meistersinger.'" The libretto was completed at Paris in 1861. He worked at Biebrich in 1862 on the music. In the fall of that year he wished the public to hear fragments of his new works, as yet not performed nor published,—fragments of "Siegfried," "Tristan," "Die Walküre,"—and he himself added to these the overture to "Die Meistersinger," the entrance of the mastersingers, and Pogner's address, from the same opera.

His friend, Wendelin Weissheimer (born in 1838), opera conductor at Würzburg and Mainz, composer, teacher, essayist, organized a concert at Leipsic for the production of certain works. Von Bülow was interested in the scheme, and the concert was given in the hall of the Gewandhaus, November 1, 1862, as stated above.

The programme was as follows:—

PART I.

Prelude to "Die Meistersinger zu Nürnberg" (new)	*Wagner*
"Das Grab im Busento," Ballade for Bass, Male Chorus, and Orchestra	*Weissheimer*
Sung by Mr. RÜBSAMEN.	
Concerto in A major (No. 2) for Piano	*Liszt*
Mr. v. BÜLOW.	
"O lieb' so lang du lieben kannst," Cantata for Mixed Chorus, Solo, and Orchestra	*Weissheimer*

PART II.

"Ritter Toggenburg," Symphony in one movement (five sections)	*Weissheimer*
Chorus, "Trocknet nicht"	*Weissheimer*
Chorus, "Frühlingslied"	*Weissheimer*
The duet sung by Miss LESSIAK and Mr. JOHN.	
Overture to the opera "Tannhäuser"	*Wagner*

Wagner conducted the two overtures. The hall was nearly empty, and the concert was given at a pecuniary loss. This was naturally a sore disappointment to Wagner, who had written to Weissheimer, October 12, 1862: "Good: 'Tannhäuser' overture, then! That's all right for me. For what I now have in mind is to make an out-and-out sensation, so as to make money." Wagner had proposed to add the prelude and finale of "Tristan" to the prelude to "Die Meistersinger": but his friends in Leipsic advised the substitution of the overture to "Tannhäuser." There was not the faintest applause when

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Wagner appeared to conduct. Yet the prelude to "Die Meistersinger" was received then with such favor that it was immediately played a second time.

One critic wrote: "The overture, a long movement in moderate march tempo with predominating brass, without any distinguishing chief thoughts and without noticeable and recurring points of rest, went along and soon awakened a feeling of monotony." The critic of the *Mitteldeutsche Volkszeitung* wrote in terms of enthusiasm. The critic of the *Signale* was in bitter opposition. He wrote at length, and finally characterized the overture as "a chaos, a 'tohu-wabohu,' and nothing more." For an entertaining account of the early adventures of this overture see "Erlebnisse mit Richard Wagner, Franz Liszt, und vielen anderen Zeitgenossen, nebst deren Briefen," by W. Weissheimer (Stuttgart and Leipsic, 1898), pp. 163–209.

The overture was then played at Vienna (the dates of Wagner's three concerts were December 26, 1862, January 4, 11, 1863), Prague (February 8, 1863), St. Petersburg (February 19, March 6, 8, 10, 1863), and Moscow, Budapest, Prague again, and Breslau, that same year.

I give in condensed and paraphrased form Mr. Maurice Kufferath's analysis of this overture.*

This Vorspiel, or prelude, is in reality a broadly developed overture in the classic form. It may be divided into four distinct parts, which are closely knit together.

1. An initial period, moderato, in the form of a march built on four chief themes, combined in various ways. The tonality of C major is well maintained.

2. A second period, in E major, of frankly lyrical character, fully developed, and in a way the centre of the composition.

*See "Les Maîtres Chanteurs de Nuremberg," by Maurice Kufferath (Paris and Brussels, 1898), pp. 200–210.



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3. An intermediate episode after the fashion of a scherzo, developed from the initial theme, treated in diminution and in fugued style..

4. A revival of the lyric theme, combined this time simultaneously with the two chief themes of the first period, which leads to a coda, wherein the initial phrase is introduced in the manner of a stretto.

The opening energetic march theme serves throughout the work to characterize the mastersingers. As Wagner said, "The German is angular and awkward when he wishes to show his good manners, but he is noble and superior to all when he takes fire." The theme might characterize the German bourgeoisie. (Compare Elgar's theme of "London Citizenship," in "Cockaigne.") Secondary figures are formed from disintegrated portions of this theme, and there is a peculiarly appropriate scholastic, pedantic polyphony. Note also how from the beginning a cunning use of the ritardando contributes to the archaic color of the work.

The exposition of the initial theme, with the first developments, leads to a second theme of wholly different character. It is essentially lyrical, and, given at first to the flute, hints at the growing love of Walther for Eva. Oboe, clarinet, and horn are associated with the flute, and alternate with it in the development.

A Weberish flourish of violins leads to a third theme, intoned by the brass, sustained by harp. It is a kind of fanfare. The theme seems to have been borrowed by Wagner from the "Crowned Tone" of Heinrich Mügling.* This pompous theme may be called the fanfare of the corporation, the theme of the guild, or the theme of the banner, the emblem of the corporation. It is soon combined with the theme of the mastersingers, and at the conclusion the whole orchestra is used. There is in this brilliant passage an interesting chromatic walk of trumpets and trombones, supported by violas and 'cellos.

A short and nervous episode of eight measures introduces a series of modulations, which lead to a sweet yet broadly extended melody,—the theme that characterizes in general the love of Walther and Eva.

* See "Der Meistergesang in Geschichte und Kunst," by Curt Mey (Carlsruhe, 1892, pp. 56, 57).

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And here begins the second part of the overture. The love theme after development is combined with a more passionate figure, which is used in the opera in many ways,—as when Sachs sings of the spring; as when it is used as an expression of Walther's ardor in the accompaniment to his trial song in the first act.

The tonality of the first period is C major, that of the love music is E major. And now there is an allegretto. The oboe, in staccato notes, traces in double diminution the theme of the initial march; while the clarinet and the bassoon supply ironical counterpoint. The theme of youthful ardor enters in contention; but irony triumphs, and there is a parody (in E-flat) of the solemn March of the Mastersingers, with a new subject in counterpoint in the basses. The counter-theme in the 'cellos is the theme which goes from mouth to mouth in the crowd when Beckmesser appears and begins his Prize Song,—"What? He? Does he dare? *Scheint mir nicht der Rechte!*" "He's not the fellow to do it." And this mocking theme has importance in the overture; for it changes position with the subject, and takes in turn the lead.

After a return to the short and nervous episode there is a thunderous explosion. The theme of the mastersingers is sounded by the brass with hurried violin figures, at first alone, then combined simultaneously with the love theme, and with the fanfare of the corporation played scherzando by the second violins, violas, and a portion of the wood-wind. This is the culmination of the overture. The melodious phrase is developed with superb breadth. It is now and then traversed by the ironical theme of the flouted Beckmesser, while the basses give a martial rhythm until again breaks forth from the brass the theme of the corporation. The fanfare leads to a last and sonorous affirmation of the mastersinger theme, which serves at last as a song of apotheosis.

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OVERTURE, "DER FREISCHÜTZ" CARL MARIA VON WEBER

(Born at Eutin, Oldenburg, December 18, 1786; died at London, June 5, 1826.)

"Der Freischütz," a romantic opera in three acts, book by Friedrich Kind, music by Weber, was first performed at Berlin, June 18, 1821. The cast was as follows: Agathe, Caroline Seidler; Aennchen, Johanna Eunike; Brautjungfer, Henriette Reinwald; Max, Heinrich Stümer; Ottaker, Gottlieb Rebenstein; Kuno, Carl Wauer; Caspar, Heinrich Blume; Eremit, Georg Gern; Kilian, August Wiedemann; Samiel, Hillebrand. It was the first opera performed in the new theatre, Schauspielhaus, erected by Schinkel in 1819–21, to replace the original building, which was burned down in 1817. Weber wrote in his diary that the opera was received with "incredible enthusiasm; Overture and Folk-song were encored; fourteen out of seventeen music-pieces were stormily applauded. Everything went exceedingly well, and was sung *con amore*. I was called before the curtain and took Mad. (*sic*) Seidler and Mlle. (*sic*) Eunike with me, as I could not get hold of the others. Verses and wreaths came flying. '*Soli Deo Gloria.*'" Some of these verses were malicious, and reflected on Spontini, much to Weber's distress.

Weber began work on the overture February 22, 1820; and May 13 he noted in his diary: "Overture of 'Die Jägersbraut' finished, and with it the whole opera. God be praised, and to Him alone be the glory." ("Die Jägersbraut" was the original title of the opera, and it was kept until into the year 1820, when Weber changed it to "Der Freischütz" at the advice of Count Bruhl, Intendant of the Berlin Court theatres.) Weber heard the music for the first time at a rehearsal of the Dresden orchestra, June 10, 1820, and this was the first music of the opera that he heard.

The first public performance of the overture was at Copenhagen, October 8, 1820. Weber was making a tour through North Germany and Denmark. The second performance was at Brunswick, October 31, 1820. And, before the performance of the opera itself, the overture was played for the third time at Dresden, December 18, 1820, at a concert given by Weber's friend, Heinrich Joseph Bärmann, the brilliant

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clarinetist and the grandfather of Mr. Carl Baermann, of Boston. The performance at Brunswick inspired a favorable review published in the leading music journal of Leipsic. The overture was therein described as "a most important work of art, which displays the fantasy and genius of a bold speaker of the prologue." Max von Weber tells us that his father's overture brought Bärmann money, but no glory; for the attention of the audience was fixed on the new work, and the virtuoso was applauded as by absent-minded hearers, although he blew in most artistic fashion. He also says that the themes of the overture were not readily grasped, that the novelty of the orchestration disconcerted the conservative and elderly of the audience, and that applause at the end was without heart on account of the surprise and perplexity of those who were well disposed toward the composer. F. W. Jähns, on the other hand, says the applause was so great that the overture was played the second time. And here it may be stated that Max von Weber speaks as though this performance were the first, and does not mention those at Copenhagen and Brunswick. But see "Carl Maria von Weber in seinem Werken," by F. W. Jähns (Berlin, 1871, pp. 318, 319).

We have mentioned the success of this overture at Berlin, when it was played as the prelude to the opera and under Weber's direction, a success that dumfounded the followers of Spontini, and settled the future of German opera in the capital. And so, wherever the overture was played, the effect was overwhelming,—as in London, where the opera was first performed in English, July 22 (?), 1824, at the English opera house. W. T. Parke wrote: "The music of this opera is such a continued display of science, taste, and melody as to justify any praises bestowed on it. The overture embraces most of the subjects of the airs in the opera, ingeniously interwoven with each other, and is quite original. The grandeur of some passages and the finely contrasted simplicity of others produced an effect which was irresistible. It was vehemently encored."

It is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

The first performance of "Der Freischütz" in the United States was an English version produced at the Park Theatre, New York, March 2,* 1825. The chief singers were Miss Kelly, Mrs. de Luce, Woodhull, and Clarke. Miss Lydia Kelly was a niece of Michael

* T. Allston Brown gives March 12, 1825, in his "History of the New York Stage" (1903).

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Kelly, singer and the author of the amusing Memoirs. She is described as "rather masculine in appearance." Her costumes were distinguished for "richness and elegance." She had "never-failing animal spirits, good humor, and vivacity." She married a French baron, who left her as soon as she failed to be a profitable investment.

The opera was announced as in rehearsal by a company of which Charles E. Horn and Mrs. Edward Knight were the chief singers in the Boston newspapers of December 17, 1827, but the opera, or rather an English adaptation of it, was performed here for the first time at the Boston Theatre, February 19, 1828, when Mr. Finn was announced as Caspar, and Mrs. Bernard as Linda. Especial attention was called to the Wolf's Glen and the fireworks prepared by Mr. Broad, and for some time the scene of the Wolf's Glen was a favorite feature of a miscellaneous theatrical entertainment. The overture was played as early as February 7, 1828, and it was at first advertised as by "Carlo" von Weber.

The first performance in Boston in German was on May 6, 1864, when the chief singers were Mmes. Frederici and Canissa and Messrs. Habelmann and Graff.

THIRD CONCERTO FOR VIOLIN WITH ORCHESTRAL ACCOMPANIMENT, OP. 58 MAX BRUCH

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This concerto, dedicated to Josef Joachim, was played for the first time at a concert given in honor of the composer at Düsseldorf, May 31, 1891. Joachim was the violinist. The programme was made up of works by Bruch: selections from "Das Lied von der Glocke," "Frithjof," and "Achilleus"; the whole of "Das Feuerkreuz." Miss Wally Schauseil and Max Büttner were the chief singers.



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Joachim played the concerto in Berlin at a Philharmonic Concert, November 9, 1891, and at Hamburg and Frankfort-on-the-Main, in the same year. Sarasate played it in London for the first time, October 17, 1891; and Heermann played it in 1891 at Würzburg.

The first performance of the concerto in the United States was at a concert of the Symphony Society led by Walter Damrosch at New York, February 6, 1892, when Miss Geraldine Morgan was the violinist. The concerto was played at a concert of the Philharmonic Society of New York by Mme. Camilla Urso, February 13, 1892. Miss Geraldine Morgan played the concerto at a concert of the Boston Symphony Orchestra in Philadelphia, February 8, 1892.

The first performance in Boston was at a concert of the Boston Symphony Orchestra, Mr. Nikisch, conductor, March 5, 1892. Mme. Camilla Urso was the violinist.

The concerto was published in 1892. The accompaniment is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, kettledrums, and strings.

I. Allegro energico, D minor, 4-4. There is an orchestral introduction in which the strongly rhythmed first theme and another sturdy motive (*largamente*) are introduced. The solo violin after a cadenza takes up the energetic first theme, then the sturdy theme and a third, a more melodious and expressive cantilena. This material is used at great length. Portions of the themes are interwoven, and they are developed into essential elements of the solo part.

II. Adagio, B-flat major, 6-8. The solo violin preludes to a slight accompaniment. The chief theme, a tender melody, is sung by orches-

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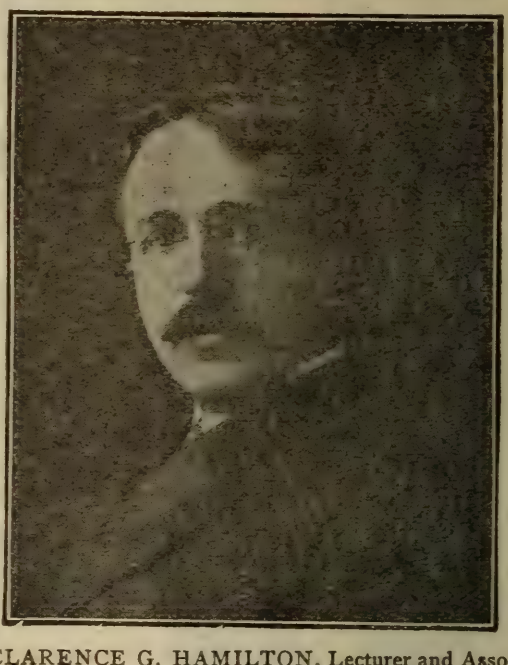
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tral violins. The solo violin takes up this melody. The second motive, not unlike a chant, is played by strings, then by wood-wind instruments, and is embroidered by the solo violin. There are changes of tonality and a return to the first subject.

III. Finale. Allegro molto, 3-4. Introductory measures in D minor have a nimble dancing theme for solo violin that is used liberally in the main body of the movement. The chief theme of a heroic character is announced by the solo violin. The song theme, also for solo violin, is opposed to the dance theme.

F major. Song theme in orchestra is embroidered by the solo instrument. The coda is based on foregoing thematic material, and there is a brilliant close in D major.

The following compositions by Max Bruch have been played in Boston at concerts of the Boston Symphony Orchestra:—

Symphony No. 3, in E (MSS.), March 3, 1883 (first time in Boston).

Prelude to "Loreley": December 16, 1882; November 17, 1883.

Concerto for violin and orchestra, No. 1, G minor: October 21, 1882 (Louis Schmidt, Jr.); November 28, 1885 (C. M. Loeffler); March 5, 1887, Maud Powell); January 21, 1893 (Henri Marteau); April 13, 1895 (I. Schnitzler); November 12, 1904 (Willy Hess).

Concerto for violin and orchestra, No. 2, D minor, Op. 44: Adagio from it (first time), December 20, 1884 (C. M. Loeffler); whole concerto, March 2, 1889 (Otto Roth); December 3, 1904 (Eugène Ysaye).

Concerto for violin and orchestra, No. 3, Op. : March 5, 1891 (Camilla Urso); November 21, 1908 (Willy Hess).

Scottish Fantasie for violin and orchestra, Op. 46: November 24, 1888, first time (C. M. Loeffler); January 11, 1896 (Timothée Adamowski); February 4, 1899 (Timothée Adamowski); November 28, 1903 (Alexander Birnbaum).

Serenade in A minor for violin and orchestra, Op. 75, February 11, 1905 (Marie Nichols).

Romanza for violin and orchestra, Op. 42, February 17, 1894 (C. M. Loeffler).

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"Kol Nidrei" for violoncello and orchestra, Op. 47: November 16, 1889 (Leo Schulz); March 24, 1894 (Leo Schulz).

"Odysseus," Op. 41: Scene and air, "Thou far-darting sun," October 22, 1881 (Annie Louise Cary), the first concert and the first soloist; April 23, 1904 (Marguerite Hall); January 7, 1905 (Muriel Foster).

"Odysseus," Op. 41: Scene: "Penelope weaving," January 12, 1884 (Louise Rollwagen).

"Achilles," Op. 50: Aria, December 10, 1887 (Gertrude Edmands).

"Achilles," Op. 50: Andromache's Lament, February 27, 1904 (Ernestine Schumann-Heink).

Prelude to the Opera "Lohengrin." Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

The Prelude is the development and working out of the Sangreal motive. Berlioz described the composition as a gradual crescendo leading to a shorter decrescendo. "Like the hero's career in the opera," says Mr. Apthorp, "it begins, as it were, in the clouds, then gradually descends farther and farther until it embraces all the lowest tones of the orchestra, and then returns to the clouds again. Its single theme is developed in free polyphony by various successive groups of instruments, each of which groups proceeds with free counter-thematic work as the next group enters with the theme. First we have the violins piano in their higher register; then come the flutes, oboes and clarinets; then the violas, 'cellos, horns, bassoons, and double basses; lastly the trumpets, trombones, and tuba fortissimo; then comes the decrescendo, ending pianissimo in the high violins and flutes."

The Prelude is scored for three flutes, two oboes, English horn, two clarinets, bass clarinet, three bassoons, four horns, three trumpets, three trombones, bass tuba, a set of three kettle drums, cymbals, four solo violins, and the usual strings.

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Liszt described the Prelude as "a sort of magic formula which, like a mysterious initiation, prepares our souls for the sight of unaccustomed things, and of a higher signification than that of our terrestrial life."

Wagner's own explanation has been translated into English as follows:—

"Love seemed to have vanished from a world of hatred and quarrelling; as a lawgiver she was no longer to be found among the communities of men. Emancipating itself from barren care for gain and possession, the sole arbiter of all worldly intercourse, the human heart's unquenchable love-longing again at length craved to appease a want, which, the more warmly and intensely it made itself felt under the pressure of reality, was the less easy to satisfy, on account of this very reality. It was beyond the confines of the actual world that man's ecstatic imaginative power fixed the source as well as the outflow of this incomprehensible impulse of love, and from the desire of a comforting sensuous conception of this supersensuous idea invested it with a wonderful form, which, under the name of the 'Holy Grail,' though conceived as actually existing, yet unapproachably far off, was believed in, longed for, and sought for. The Holy Grail was the costly vessel out of which, at the Last Supper, our Saviour drank with His disciples, and in which His blood was received when out of love for His brethren He suffered upon the cross, and which till this day has been preserved with lively zeal as the source of undying love; albeit, at one time this cup of salvation was taken away from unworthy mankind, but at length was brought back again from the heights of heaven by a band of angels, and delivered into the keeping of fervently loving, solitary men, who, wondrously strengthened and blessed by its presence, and purified in heart, were consecrated as the earthly champions of eternal love.

"This miraculous delivery of the Holy Grail, escorted by an angelic host, and the handing of it over into the custody of highly favored men, was selected by the author of 'Lohengrin,' a knight of the Grail, for the introduction of his drama, as the subject to be musically portrayed; just as here, for the sake of explanation, he may be allowed

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"Now throbs the heart with the pain of ecstasy, now with the heavenly joy which agitates the breast of the beholder; with irresistible might all the repressed germs of love rise up in it, stimulated to a wondrous growth by the vivifying magic of the vision; however much it can expand, it will break at last with vehement longing, impelled to self-sacrifice and toward an ultimate dissolving revels again in the supremest bliss as, imparting comfort the nearer it approaches, the divine vision reveals itself to our entranced senses, and when at last the holy vessel shows itself in the marvel of undraped reality, and clearly revealed to him to whom it is vouchsafed to behold it, as the Holy Grail, which from out of its divine contents spreads broadcast the sunbeams of highest love, like the lights of a heavenly fire that stirs all hearts with the heat of the flame of its everlasting glow, the beholder's brain reels—he falls down in a state of adoring annihilation. Yet upon him who is thus lost in love's rapture the Grail pours down its blessing, with which it designates him as its chosen knight; the blazing flames subside into an ever-decreasing brightness which now, like a gasp of breath of the most unspeakable joy and emotion, spreads itself over the surface of the earth and fills the breast of him who adores with a blessedness of which he had no foreboding. With chaste rejoicing, and smilingly looking down, the

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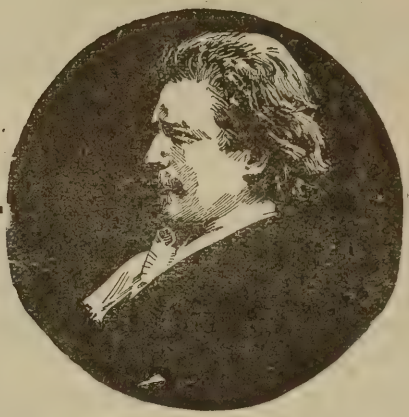
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angelic host mounts again to heaven's heights; the source of love, which had dried up upon the earth, has been brought by them to the world again—the Grail they have left in the custody of pure-minded men, in whose hands its contents overflow as a source of blessing, and the angelic host vanishes in the glorious light of heaven's blue sky, as, before, it thence came down."

The Prelude was last played at one of these concerts May 1, 1897.

OVERTURE TO "THE FLYING DUTCHMAN" RICHARD WAGNER

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

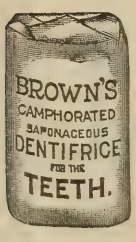
The overture is scored for one piccolo, two flutes, two oboes, one English horn, two clarinets, four horns, two bassoons, two trumpets, three trombones, one bass tuba, kettledrums, harp, strings.

It opens Allegro con brio in D minor, 6-4, with an empty fifth, against which horns and bassoons give out the Flying Dutchman motive. There is a stormy development, through which this motive is kept sounding in the brass. There is a hint at the first theme of the main body of the overture, an arpeggio figure in the strings, taken from the accompaniment of one of the movements in the Dutchman's first air in act i. This storm section over, there is an episodic Andante in F major, in which wind instruments give out phrases from Senta's Ballad of the Flying Dutchman (act ii.). The episode leads directly to the main body of the overture, Allegro con brio in D minor, 6-4, which begins with the first theme. This theme is developed at great length with chromatic passages taken from Senta's Ballad. The Flying Dutchman theme comes in episodically in the brass from time to time. The subsidiary theme in F major is taken from the sailors' chorus, "Steuermann, lass' die Wacht!" (act iii.). The second theme, the phrase from Senta's Ballad already heard in the Andante episode, enters *ff* in the full orchestra, F major, and is worked up brilliantly with fragments of the first theme. The Flying Dutchman motive reappears *ff* in the trombones. The coda begins in D major, 2-2. A few rising arpeggio

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measures in the violins lead to the second theme, proclaimed with the full force of the orchestra. The theme is now in the shape found in the Allegro peroration of Senta's Ballad, and it is worked up with great energy.

Wagner wrote in "A Communication to my Friends" that before he began to work on the whole opera "The Flying Dutchman" he drafted the words and the music of Senta's ballad. Mr. Ellis says that he wrote this ballad while he was in the thick of the composition of "Rienzi." The ballad is the thematic germ of the whole opera, and it should be remembered that Wagner felt inclined to call the opera itself a dramatic ballad.

"Der Fliegende Holländer," opera in three acts, was performed for the first time at the Court Opera House, Dresden, January 2, 1843. The cast was as follows: Senta, Mme. Schroeder-Devrient; the Dutchman, Michael Wächter; Daland, Karl Risse; Erik, Reinhold; Mary, Mrs. Wächter; the steersman, Bielezizky. Wagner conducted.

The first performances in America was in Italian, "Il Vascello Fantasma," at Philadelphia November 8, 1876, by Mme. Pappenheim's Company.

The first performance in Boston was in English at the Globe Theatre, March 14, 1877: Senta, Clara Louise Kellogg; Eric, Joseph Maas; Daland, George A. Conly; the steersman, C. H. Turner; Mary, Marie Lancaster; Vanderdecken, the Dutchman, William Carleton.

It was undoubtedly due to the dramatic genius of Mme. Wilhelmine Schröder-Devrient (1804–60) that a poor performance was turned the first night into an apparent triumph. It is said that in the part of Senta she surpassed herself in originality; but Wagner wrote to Fischer in 1852 that this performance was a bad one. "When I recall what an extremely clumsy and wooden setting of 'The Flying Dutchman' the imaginative Dresden machinist Hänel gave on his magnificent stage, I am seized even now with an after-attack of rage. Messrs. Wächter's and Risse's genial and energetic efforts are also faithfully stored up in my memory."

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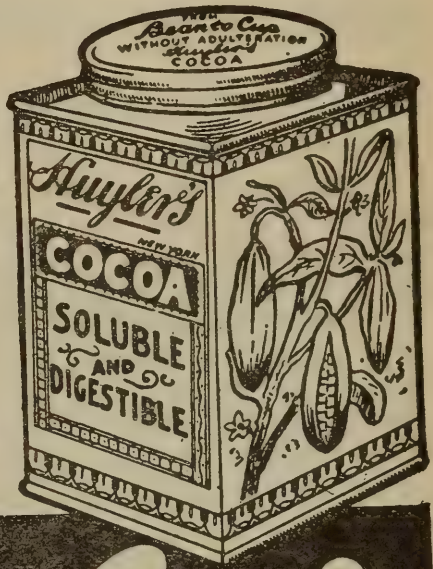


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Wagner wished Senta to be portrayed as "an altogether robust Northern maid, thoroughly naïve in her apparent sentimentality." He wrote: "Only in the heart of an entirely naïve girl surrounded by the idiosyncrasies of Northern nature could impressions such as those of the ballad of the 'Flying Dutchman' and the picture of the pallid seaman call forth so wondrous strong a bent, as the impulse to redeem the doomed: with her this takes the outward form of an active monomania such, indeed, as can only be found in quite naïve natures. We have been told of Norwegian maids of such a force of feeling that death has come upon them through a sudden *rigor* of the heart. Much in this wise may it go, with the seeming 'morbidness' of pallid Senta."

Wagner revised the score in 1852. "Only where it was purely superfluous have I struck out some of the brass, here and there given it a somewhat more human tone, and only thoroughly overhauled the coda of the overture. I remember that it was just this coda which always annoyed me at the performances; now I think it will answer to my original intention." In another letter he says that he "*considerably* remodelled the overture (especially the concluding section)."

"Waldweben," from "Siegfried," Act II., Scene 2.

Richard Wagner

(Born at Leipsic, May 22, 1813; died at Venice, February 13, 1883.)

This piece was arranged by Wagner for concert use from parts of the scene before Fafner's cave in the second act of "Siegfried." He gave it the title "Waldweben" (Life and Stir of the Forest). The piece is free in form. It is scored for two flutes (one interchangeable with piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, kettledrums, triangle, strings.

Mr. George Bernard Shaw's description of the scene, from "The Perfect Wagnerite" (London, 1898), may serve here as commentary:—

"Mimmy * makes a final attempt to frighten Siegfried by discoursing of the dragon's terrible jaws, poisonous breath, corrosive spittle, and deadly, stinging tail. Siegfried is not interested in the tail: he wants to know whether the dragon has a heart, being confident of his ability to stick Nothung into it if he exists. Reassured on this point, he drives Mimmy away, and stretches himself under the trees, listening

* The spelling of the names of certain characters of the "Ring" is of Mr. Shaw's invention

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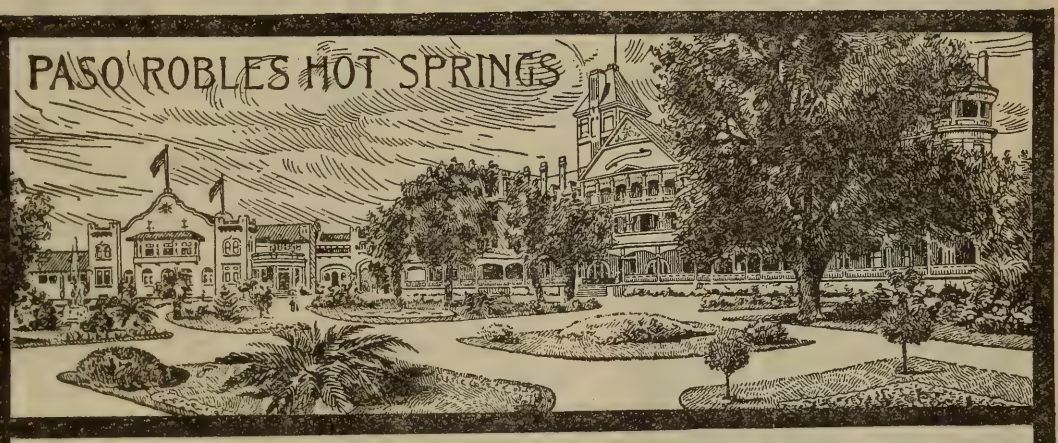
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to the morning chatter of the birds. One of them has a great deal to say to him, but he cannot understand it; and, after vainly trying to carry on the conversation with a reed which he cuts, he takes to entertaining the bird with tunes on his horn, asking it to send him a loving mate, such as all the other creatures of the forest have. His tunes wake up the dragon, and Siegfried makes merry over the grim mate the bird has sent him. Fafnir is highly scandalized by the irreverence of the young Bakoonin. He loses his temper; fights; and is forthwith slain, to his own great astonishment. In such conflicts one learns to interpret the messages of Nature a little. When Siegfried, stung by the dragon's vitriolic blood, pops his finger into his mouth and tastes it, he understands what the bird is saying to him, and, instructed by it concerning the treasures within his reach, goes into the cave to secure the gold, the ring, and the wishing cap. Then Mimmy returns and is confronted by Alberic. The two quarrel furiously over the sharing of the booty they have not yet secured, until Siegfried comes from the cave with the ring and the helmet, not much impressed by the heap of gold, and disappointed because he has not yet learned to fear. He has, however, learnt to read the thoughts of such a creature as poor Mimmy, who, intending to overwhelm him with flattery and fondness, only succeeds in making such a self-revelation of murderous envy that Siegfried smites him with Nothung and slays him, to the keen satisfaction of the hidden Alberic. Caring nothing for the gold, which he leaves to the care of the slain, disappointed in his fancy for learning fear, and longing for a mate, he casts himself wearily down, and again appeals to his friend the bird, who tells him of a woman sleeping on a mountain peak within a fortress of fire that only the fearless can penetrate. Siegfried is up in a moment with all the tumult



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of spring in his veins, and follows the flight of the bird as it pilots him to the fiery mountain."

Siegfried looks after the departing Mime; the tree-tops begin to rustle; and the "Forest Stir" begins, first in D minor, then in B major. Siegfried falls a-dreaming; he knows that Mime is not his father, and in the orchestra the VOLSUNG-motive appears, slow, 6-8, now in the clarinets and now in the bassoons and horns.

He dreams of his mother: the LOVE-LIFE-motive, same time and tempo, in 'cellos, violas, and double-basses, then in all the strings, later in horns and bassoons.

She was a mortal woman, hence the FREIA-motive, C major, 3-4, solo violin over arpeggios in muted strings.

The rustling of the forest grows stronger, and the BIRD-SONG-motive enters, E major, 3-4, 9-8, in oboe, flute, clarinet, and other wind instruments.

Now follow in the music drama the Fafner scene, and the scenes between Alberich and Mime, and Mime and Siegfried, and the scene of Mime's death. There is no reference to these scenes in the concert-piece.

Again the rustling and again the bird's song, and in the closing Vivace enter the FIRE-motive, the SIEGFRIED-motive, the SLUMBER-motive, and the BIRD-SONG-motive.

The first performance of "Siegfried" was at Bayreuth, August 16, 1876. The cast was as follows: the Wanderer, Betz; Siegfried, Unger; Alberich, Hill; Mime, Schlosser; Fafner, von Reichenberg; Brünnhilde, Materna; Erda, Luise Jaide; Forest Bird, Lilli Lehmann.

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The first performance in Boston was at the Boston Theatre, April 3, 1889, with this cast: the Wanderer, Fischer; Siegfried, Alvary; Alberich, Beck; Mime, Sedlmayer; Fafner, Weiss; Brünnhilde, Lilli Lehmann; Forest Bird, Sophie Traubmann.

SIEGFRIED'S FUNERAL MUSIC, FROM "DUSK OF THE GODS," ACT III., SCENE 2 RICHARD WAGNER

This music is not a funeral march. It has nothing to do with the last rites and ceremonies paid Siegfried. It is a collection of prominent *leit-motive* which are associated with the hero or with the Volsung race.

These motives are named by Mr. W. F. Apthorp in the following order:—

"I. THE VOLSUNG MOTIVE (slow and solemn in horns and tubas, repeated by clarinets and bassoons).

"II. The DEATH-MOTIVE (crashing C minor chords in brass, strings, and kettledrums, interspersed with running passages in triplets in the lower strings).

"III. The MOTIVE OF THE VOLSUNGS' HEROISM (slow and stately, in tubas and horns).

"IV. The MOTIVE OF SYMPATHY * (worked up in imitation in wood-wind and horns), merging soon into:—

"V. The LOVE-MOTIVE (in the oboe).

"(The bass under these last two motives is a further development of the Volsung-Motive, which is carried on for five measures more in the double basses, bass-clarinet, bassoons, and bass and contra bass-tubas, against the running triplet figure from the Death-Motive in the violins.)

"VI. The SWORD-MOTIVE (in the trumpet).

"VII. The MOTIVE OF GLORIFICATION IN DEATH (the crashing chords of the Death-Motive in the major mode; the full orchestra).

* Siegmund and Sieglinde (Siegfried's father and mother) in the first scene of *Die Walküre*.



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"VIII. The SIEGFRIED-MOTIVE (in the horns and bass-trumpet; afterwards in the trumpets).

"IX. The MOTIVE OF SIEGFRIED THE HERO (a rhythmic modification of 'Siegfried's horn-call,' in all the brass).

"X. The BRÜNNHILDE-MOTIVE (in the clarinet and English-horn).

"Of all these the only one which keeps constantly recurring in one form or another is the Death-Motive, either in its original minor shape, or else in the major mode as the 'Motive of Glorification in Death.'

"This music on Siegfried's death comes to no definite close in the drama itself, but merges gradually into the third, and final, scene of the act, which ends with Brünnhilde's dying speech over the hero's remains, her self-immolation, and the mystic shadowing forth of Ragnarök, or the Dusk of the Gods (*Götterdämmerung*), from which the drama takes its name." *

"Dusk of the Gods" was performed for the first time at the Festival Theatre in Bayreuth, August 17, 1876. The cast was as follows: Siegfried, Georg Unger; Gunther, Eugen Gura; Hagen, Gustav Siehr; Alberich, Carl Hill; Brünnhilde, Amalia Friedrich-Materna; Waltraute, Luise Jäide; The Three Norns, Johanna Jachmann-Wagner, Josephine Scheffsky, Friedericke Grün; The Rhine Daughters, Lilli Lehmann, Marie Lehmann, Minna Lammert. Hans Richter conducted.

The first performance in America was at the Metropolitan Opera House, New York, January 25, 1888. Siegfried, Albert Niemann; Gunther, Adolf Robinson; Hagen, Emil Fischer; Alberich, Rudolph von Milde; Brünnhilde, Lilli Lehmann; Gutrune, Auguste Seidl-Kraus; Woglinde, Sophie Traubmann, Wellgunde, Marianne Brandt, Flosshilde, Louise Meisslinger (the Three Rhine Maidens). Anton Seidl conducted. The Waltraute and Norn scenes were omitted. They were first given at the Metropolitan, January 24, 1899. Mme. Schumann-Heink was then the Waltraute, also one of the Norns. The other Norns were Olga Pevny and Louise Meisslinger.

The first performance in Boston was at the Boston Theatre on April 5, 1889. The cast was as follows: Siegfried, Paul Kalisch; Gunther, Joseph Beck; Hagen, Emil Fischer; Brünnhilde, Lilli Lehmann; Gutrune, Louise Meisslinger; The Rhine Daughters, Sophie Traubmann, Felicie Kaschoska, Hedwig Reil. Anton Seidl conducted.

The original text of "Götterdämmerung" was written in 1848, and the title was "Siegfrieds Tod." This text was remodelled before 1855. The score was completed in 1874.

This funeral march music entitled "Siegfried's Death" was played in Boston by Theodore Thomas' orchestra February 19, 1877.

* See towards the end of the notice of "Brünnhilde's dying speech."

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THE RIDE OF THE VALKYRIES FROM "THE VALKYRIE," ACT III., SCENE I RICHARD WAGNER

The scene is the summit of a rocky mountain top. A pine wood is on the right. On the left is an entrance to a cave; above this the rock rises the highest. The view is wholly open at the back. Clouds now and then fly by, as though driven by a storm. A few Valkyries,—in "The Ring" they are daughters of Wotan and Erda,—dressed in full armor, await their sisters, who come through the air on horseback, bringing slain warriors; for it is the mission of the Valkyries to carry to Walhalla the dead bodies of heroes fallen in battle, and these heroes will be the protectors of the gods.

In the old Icelandic mythology, "numerous virgins are in Valhalla, the paradise of heroes. Their business is to wait upon them, and they are called Valkyrior. Odin also employs them to choose in battle those who are to perish, and to make the victory incline to whatever side he pleases." In the Prose Edda they are described as servants in Valhalla. It is their duty to bear in the drink and take care of the drinking-horns and whatever belongs to the table. "They are called Valkyrjor. Odin sends them to every field of battle, to make choice of those who are to be slain, and to sway the victory." They are named in the "Grímnis-mál" (Grimnir's Lay) Hrist, Mist, Skéggöld, Skögul, Hildur, Thrúdur, Hlökk, Herfjötur, Göll, Geirölul, Randgrid, Rádgrid, and Reginleif.



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The compositions offered for prizes are to be submitted on or before September 1, 1909, and will be passed upon by the Judges appointed by the Trustees, namely:—Messrs. B. J. Lang, G. W Chadwick and Horatio Parker.

The decision of a majority of the Board of Judges is to be binding on all parties concerned.

The compositions are to be sent anonymously, and the name of the composer is to be contained in a sealed envelope, forwarded with the composition. Illegible manuscripts will not be considered.

No composition shall be eligible for a prize which has been published, or which has been performed in public or private.

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In "Dusk of the Gods" they are named Brünnhilde, Gerhilde, Ortlinde, Waltraute, Schwertleite, Helmwige, Siegrune, Grimgerde, Rossweisse.

Wagner made the arrangement of this excerpt for concert use. It is in B minor, Lebhaft (lively), 9-8, and is based on the theme which suggests the bold and energetic flight of the Valkyries speeding their horses through the air.

Wagner sketched the plot of the "Ring" as early as 1848. He wrote Uhlig in 1852: "The introductory evening is really a complete drama, quite rich in action; I have finished fully half of it. 'Die Walküre' entirely." In August, 1854, he was at work on the sketch of the score of "Die Walküre," and the sketch was finished in December. In February, 1855, he had almost finished the scoring of Act I. when he was called to conduct a season of Philharmonic Concerts at London. He began work again on the Seelisberg, near Zürich, but he was sick and his wife was sick, and he was worried beyond endurance. He wrote Liszt: "'The Walküre' I have now with difficulty completed to the middle, including a clear copy. Now I have been kept from work for eight days by illness; if this thing continues, I shall soon despair of ever elaborating my sketches and completing the score." He sent the first two acts to Liszt on October 3, 1855, and said: "This representation on paper will probably be the only one which I shall ever achieve with this work, for which reason I linger over the copying with satisfaction." Liszt immediately answered: "Dearest Richard, you are truly a divine man! . . . When we meet, more about your magnificent, marvellous work." And the Princess von Wittgenstein assured Wagner that she had wept tears of sensibility, "bitter tears over the scene between Siegmund and Sieglinde! That is beautiful, like eternity, like earth and heaven." The last act was finished in April, 1856. Wagner wrote Liszt: "I am extremely eager to know how the last act will affect you; for beside you I have no one to whom it would be worth while to communicate this. It has turned out well—is probably the best I have so far written. A terrific storm—of elements and of hearts—which gradually calms down to Brünnhilde's magic sleep."

"Die Walküre" was performed for the first time, and against the wish of the composer, at the Royal Court Theatre, Munich, June 26, 1870, when the cast was as follows: Siegmund, Heinrich Vogl; Hunding, Bausewein; Wotan, August Kindermann; Sieglinde, Teresa Vogl;

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Brünnhilde, Miss Stehele; Fricka, Miss Kaufmann. Wüllner conducted. The performance was a poor one. Ludwig II. was impatient to hear the music drama, and Wagner, disgusted at the premature performance of "Das Rheingold" a year before at Munich (September 22, 1869) would have nothing to say about the interpretation.

The first authorized performance of "Die Walküre" was at the Festival Theatre at Bayreuth August 14, 1876, when the cast was as follows: Siegmund, Albert Niemann; Hunding, Joseph Niering; Wotan, Franz Betz; Sieglinde, Josephine Scheffsky; Fricka, Friedericke Gruen; Brünnhilde, Amelia Friedrich-Materna.

The first performance in America was at the Academy of Music, New York, April 2, 1877: Siegmund, Bischoff; Hunding, Blum; Wotan, Preusser; Sieglinde, Pauline Canissa; Fricka, Mme. Listner; Brünnhilde, Mme. Pappenheim. Adolf Neuendorff conducted.

The first performance in Boston was at the Boston Theatre, April 16, 1877, with Eugenie Pappenheim as Brünnhilde, Pauline Canissa as Sieglinde, Miss Grimmenger as Fricka, A. Bischoff as Siegmund, Felix Preusser as Wotan, A. Blum as Hunding. Adolf Neuendorff conducted.

"Wotan's Farewell and the Fire Charm" was first performed in Boston from manuscript at a Thomas Concert, January 20, 1875. Franz Remmertz was the Wotan.

"The Ride of the Valkyries" was performed in Boston by Theodore Thomas' orchestra as early as December 6, 1872.

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